

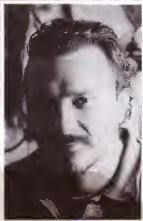
ETC

EUROPEAN TRASH CINEMA

\$6.00

Volume 2 / Number 7

SRBISSETTE 73



**SPECIAL INTERVIEW ISSUE
OF ETC**

**including Barbara Bouchet (above)
and Sergio Stivaletti (right)**

european trash cinema

EDITOR AND FOUNDER

CRAIG LEDBETTER

PUBLISHER

TOM WEISSER

DESIGN

FRANCINE DALI

TYPESETTING

JANICE LEDBETTER

EDITORIAL

Shit, it's nice to be back after the enforced hiatus brought on us by the destruction of Hurricane Andrew. You'll note that both cover price and subscription rates have gone up. For us to continue at this level of quality, it was absolutely necessary to raise prices. This should insure that we break even with each issue... thus allowing ETC and ATC to continue for some time. ETC #7 is a special **interview** issue and quite frankly, I expect to catch some Hell from the readers. Why? Because reviews are usually more popular with folks than interviews. However, I would much rather hear what these filmmaking giants have to say. Especially since so few of these artists have been questioned in English before. Future issues will continue the trend as ETC listens to what Jean Rollin, Brigitte Lahaie, Enzo Castellan, Alberto De Martino, Antonio Bido, Antonio Pica and William Berger have to say. But don't worry, there will be plenty of reviews, too.

With this issue, popular Crime-Writer Max Allan Collins (50+ books to his credit, but who's counting?) joins the ranks of ETC contributors. I'm especially proud to print his review of Tom Weisser's book, *Spaghetti Westerns*, since -in some narrowminded quarters- scorn and personal abuse have been heaped upon this worthy project. While the book may have some minor errors (show me one Film Research book that's **FUCKING** perfect) the amount of valuable information cannot be denied. Meanwhile, Max will also be appearing as a regular columnist in future issues of ATC.

On a final note, I guess I should be flattered that a newly printed book from Italy, *If Cinema Thrilling*, ripped off a comment I made in Video Watchdog #1. The authors apparently felt the need to lift my comment, referring to Giulio Questi's *DEATH LAID AN EGG* "It's as if someone gave Jean-Luc Godard acid and said, 'Go make a Horror Film' without credit. Shame on you guys!"

-Craig

THIS ISSUE

Riccardo Freda Interview	Page 4
Shooting the Shit	Page 5
Comments/Letters	Page 7
Fistful Of Movies	Page 9
Lamberto Bava Interview	Page 11
Ruggero Deodato Interview	Page 13
Deodato Filmography	Page 18
Lee Van Cleef Interview	Page 22
Antonio Margheritti Interview	Page 26
Barbara Bouchet exposed	Page 31
Bouchet filmography	Page 33
Sergio Stivaletti Interview	Page 37

The Cover Of This Issue:

Famed artist Steve Bissette once again lends his talents to the front cover of **European Trash Cinema**, depicting a cannibalistic frenzy in gory detail. Incidentally this subject matter is dear to Steve's heart. He has recently completed a thorough book on the *History of Cannibal Movies*. Hopefully it will be available soon. More information in the issues to follow.

European Trash Cinema is published four times a year at PO Box 5367, Kingwood, TX 77325. **SUBSCRIPTIONS:** Four issues \$20 (duplicate form on inside back cover). Single copies \$6 (ppd) **RETAIL DISTRIBUTION:** by Capital City, 2839 Perry Street, PO Box 9836, Madison, WI 53715 (608) 275-7763. **SUBMISSIONS:** articles, photos, and artwork are encouraged. Printed in USA. Copyright 1993.



La visita di un maestro



THE RICCARDO FREDA

INTERVIEW

BY FRANCOIS CHOQUET

Why did you make so many musclemen and swordmen films during the 50's and 60's?

Because I don't like real life, I prefer fantasy and action. I love to film heroes, love scenes, battles and great fights. I'm not interested in realism. I didn't want to show a character's social life in my pictures like, Vittorio De Sica did. I don't mind a real social life, I just don't want to see one in a motion picture.

Could you tell us how TEODORA, IMPERATRICE DI BISANZIO was made?

One day the producer of the LUX Film Company who was a very intelligent man called and said to me that the Americans were planning to shoot their version of TEODORA with Ava Gardner. I noticed he was very anxious and asked him what was the problem? He said we couldn't compete with the Americans, so I said don't worry because by the time the Americans are ready to start, our film will already be showing in the theaters. No one can beat me when it comes to speed and that's why the Americans never made TEODORA.

Was the chariot race difficult to shoot?

As you know, the shooting time of William Wyler's BEN-HUR chariot race was 35 days. We shot the whole scene in 3 days because I was responsible for the final cost. I was very proud when a journalist from the N.Y. Times

wrote that Cecil B. DeMille ought to watch TEODORA to learn that an Epic film doesn't need millions of dollars to be great. The final cost of TEODORA was \$300,000. The chariot race sequence was shot with several cameras. The most important thing in this scene was to put the cameras at the right places and be sure not to miss anything. I was checking all the different cameras because in my previous picture, LA LEGGENDA PIAVE I encountered many problems with the action scenes. I want to tell you about the making of the big battle scene. The action of LA LEGGENDA PIAVE takes place during the first World War, and it is about one of the worst defeats of the Italian army in all of history. I needed 1000 men in uniform and I asked the War Ministry for help in providing them. They disagreed because Caporetto (the battle) is not a glorious memory for these people.

Somebody advised me to contact the local Mafia, telling me that they might help. So I met with the local Mafia boss and explained that I needed 1000 people with complete discipline for tomorrow morning at 7 am. Believe it or not but I got all I wanted. I used 6 cameras for shooting 6 horses falling in a particular scene and I asked my 6 operators if the cameras were at the right spot and ready. They said everything was OK and the scene was shot. When the shot was finished I asked my operators if they caught all the horses falling. They said they captured the shots perfectly. When I saw the rushes one week later I couldn't believe my eyes; all the horse falls were outside the frame. That's why I checked everything myself after that.

Continued on Page 42

SHOOTIN' THE SHIT

BY CRAIG LEDBETTER

After last issue's marathon of reviews, I've decided to catch up on my reading. The following are fannzines of interest to anyone who loves to read about films.

BLACK #12- 26 pages, \$2.00, Mikael Bomark, Källbrinks, 13, 141 44 Huddinge, Sweden. Focuses on Blaxploitation and Euro-trash. Contents include Andy Milligan, a short interview with D'Amato, plus reviews of Franco's SWEDISH NYMPHO SLAVES, EROTIC NITES OF THE LIVING DEAD, TOP MODEL, etc.

BLOODTIMES VOL.2. #1- 24 pages, \$2.00, Louis Paul, 44 East 5th Street, Brooklyn, NY 11218. Contains a listing on European Spy films, reviews of Paul Naschy films and Dan Pydkowski contributes a short appreciation on Serena Grandi.

BRUTARIAN #7- 82 (!!) pages, \$12 for 4 issues, Dom Salems, P.O.Box 25222, Arlington, VA 22202-9998. Politically incorrect (which means it gets my highest recommendation) and nasty (the latest issue has a graphic evisceration of Madonna's SEX book). BRUT mixes comic & reviews (of both books and films) with interviews of musicians I don't know jack-shit about.

COLD SWEAT #9- Since Trevor doesn't number his pages, I'm sure as Fuck not going to count them for him! \$5.00, Trevor Barley, 26 Salford RD, Old Marston, Oxford OX3 8RY, England. This long running digest discusses the latest video clamp down in the UK, an interview with Joe D'Amato, Michelle Bauer Bondage films and an interview with Paul Naschy.

CRITICAL CONDITION #4- 22 pages, \$2.50, Fred Adelman, 215 B Overmount Ave, West Paterson, NJ 07424. Reading CritCon is like the good ol' days when there were dozens of low-budget (but well laid out) zines covering the video market. Those days

are long gone, however Fred's easy going style definitely keeps you up to date on what's out there. Along with the reviews (there are 26 in the current issue), there's a short piece on Al Adamson and the Editor's favorite Bad films.

CULT MOVIES AND VIDEO #6- 82 pages, \$5.00, Video Sonic Arts, Mike Copner, 11225 Magnolia Blvd, Suite 200, North Hollywood, CA 91601. For those of you thoroughly disgusted with FilmFax, I suggest you check out CM. There's the usual 50s and 60s coverage plus a great article by Charles Kilgore on Harry Nowak, David Milner on Gammara movies and a lot more. Plus, in a future issue, Mike plans on running my discussion of Giulio Questi's DEATH LAID AN EGG.

DEEP RED ALERT #2- 56 pages, \$5.00, Chas. Balun, 8456 Edinger Avenue, Suite 111, Huntington Beach, CA 92647. This issue is a true delight for ETC readers since it contains interviews with Lucio Fulci, Gianetto de Rossi and Michele Soavi, plus articles on BREAKFAST AT MANCHESTER MORGUE, Lucio Fulci and Andy Milligan.

DIVINITY #2- 52 pages, \$8.00, David Hunt, P.O.Box 108, Stockport, Cheshire SK1 4DD, England. A beautiful looking zine by the former editor of SHEER FILTH, DIVINITY is a must for those interested in the sleazier side of things. Interviews with Casey Fanni Tutti (of Throbbing Gristle), a review of the sex education video series THE LOVERS GUIDE, an overview of the Taboo Film Festival and a look at the strange world of Japanese Bondage films.

DROP OUT #3- 56 pages, \$5.00, Andrea Giorgi, Via Atene #6, 20132 Milano, Italy. This Italian language zine may be indecipherable to most ETC readers, but there are a lot of nice visuals (some reproduced better than others) on Italian porno actresses and a Bruno Mattei interview (this

appeared in ETC 5). #4 has just come out!

ECCO #17- 24 pages, \$2.50, Charles Kilgore, P.O.Box 65742, Washington, DC 20035. Still one of the best written fannzines around, this issue covers the Wild World of Doug Hobart, Part two of Steve Bissette's J'ACCUSE article (Steve also draws the cover), plus a chunk of film reviews.

EYEBALL #3- 32 pages, \$7.00, Stephen Thrower, 20, Kintyre Court, New Park Road, Brixton Hill, London SW2 4DY, England. I always rave about this one when it appears and though I didn't care for some of this issue's contents (ie anything written by Chris Barber), there is more than enough here to keep any ETC reader as happy as a pig in shit. There are a ton of reviews by excellent writers like Thrower, Kim Newman, David Kerekes, Alan Jones, David Prothero and Travis Crawford.

FATAL VISIONS #13- 40 pages, \$6.00, Michael Helms, P.O.Box 133, Northcote, VIC 3070, Australia. Michael always manages to mix entertainment with disturbing pieces of journalism (ie this issue's interview with a sex ghoul). Steve Fentone covers Mexploitation, Barrie Pattinson covers Tsui Hark's career, Mark Shannon reviews Hong Kong films and there's lots more. FY always looks as good as it reads. Buy it!

FILM EXTREMES #1- 40 pages, \$7.00, Ken Miller and Rick Baker, P.O.Box 409, London SE18 3DW, England. The editors of IMAGINATOR and EASTERN HEROES teamup to produce FE, an excellent mix of film coverage from all over the world. There are lots of reviews (KILLER'S ROMANCE, FLAVIA, WE'RE GOING TO EAT YOU, TEISUO II and more) and a long interview with Chow Yun Fat.

FUSION FANTASY #5- 101(!) pages, \$10.00, Jean-Marc Baurit, Pressines,

79370 Celles Belles, France. Excellent French language zine, this issue is devoted to Mario Bava. Lots of rare visuals plus an excellent detailed filmography. Recommended!

HEAD PRESS #5- 66 pages, \$7.00, Headpress, P.O.Box 160, Stockport, Cheshire SK1 4ET, England. Davids Kerekes and Slater offer so much more than the usual film reviews. Extremes in music, film true crime and personal rants make for an unusual blend. Definitely worth a try for those burned out on film zines.

MAGAZINE OF THE MOVIES 1991 YEARBOOK- 96 pages, \$7.00, Ray Stewart, 45 Killybawn Road, Saintfield, Ballynahinch, Co Down NI BT24 7JP. A collector's guide to over 200 film magazines and fanzines. A ton of coverage with writeups on most everything published on film in the English language. A marvelous record of what's available in the way of film zines.

MONSTER INTERNATIONAL #2-44 pages, \$3.50, Kronos Publications INC, P.O.Box 67, Oberlin, OH 44074-0067. Tim Paxton has upgraded his digest sized edition of MONSTER! into a full blown magazine. Coverage includes Jesus Franco, Killer Crocodiles, Steve Fontone on Mexploitation (is Steve trying to be the new Dale Pierce?) and windy reviews by Horacio Higuachi.

MONSTROID #1- 40 pages, \$7.50, John Hill, Pen Street, Boston, LINC PE21 6DA, England. A lot of British fanzine editors are shutting down their old zines and starting up new, more impressive looking publications. MONSTROID is no exception (Hill formerly published WHIPLASH SMILE!) with its color covers and slick paper. Contents include an interview with author Shaun Hutson and filmmaker Peter Jackson plus the usual ton of film reviews.

ORIENTAL CINEMA #14-68 pages, \$6.00, Damon Foster, P.O.Box 576, Fremont, CA 94537-0576. Damon covers Sonny Chiba's karate movies, reviews a lot of Hong Kong action films, Japanese TV series and so much more. This one's recommended.

SKAM #12- 38 pages, \$3.50, Richard Akiyama, P.O.Box 240226, Honolulu, HI 96824-0226. Over 30 Hong Kong films are reviewed (plus a US and Italian film) up close and personal. Richard also writes an in-depth overview of beautiful Lin Ching Hsia's career. If you like ATC, then buy this!

SUB-TERRENEA #8-30 pages, \$4.00, Jason Gray, 47 Thorncliffe Park Drive, #609, Toronto, Ontario, Canada M4H 1J5. Highlight this issue is a George Hilton filmography (nicely illustrated thanks to Superstar Cinemabilia Czar, Mike Ferguson). Other stuff includes David Cronenberg and European and Hong Kong movie reviews.

2000 MANIACOS #9- 92 pages, \$8.00, Manolo Valencia, APDO. 52511, 46009, Valencia, Spain. Densely illustrated Spanish Language zine, this issue is an Italian Horror special covering Argento, Bava, Barbara Steele, Tinto Brass, Zombies along with interviews of Lucio Fulci, Joe D'Amato, Antonio Margheriti and Michele Soavi.

TRASH COMPACTOR VOL2#6-48 pages, \$3.75, 253 College Street, Suite #108, Toronto, Ontario, Canada M5T 1R5. After too long an absence, TC returns with a special Bexploitation issue. Includes Part 2 of an interview with John Ashley, worshipping Ann Margret and a shit-load (or a ton or a hunch...) of reviews.

VIDEOOOZE #4- 30 pages, \$3.00, Bob Sargent, P.O.Box 9911, Alexandria, VA 22304. Highlights include LISA AND THE DEVIL vs HOUSE OF EXORCISM comparison, Helga Liné spotlight, reviews (THE WEEKEND MURDERS, BLADE OF THE RIPPER, DEVIATION, etc), fanzine reviews and more.

VIDEOSCOPE #1-16 pages, \$3.25, PhanMedia, P.O.Box 31, Keyport, NJ 07735-0031. NY's Phantom of the Movies (with a little help from Tim Ferrante) has come out with a newsletter that plans on pretty much covering ALL the shit that comes out on video in this country. The first issue contains over 50 reviews and even has room for a short interview with Clive Barker. If they can keep up with their intended bi-monthly schedule, this could pretty much be the definitive word on the video scene. Hong Kong and European coverage even gets a nod.

WET PAINT #37- 32 pages, \$2.00, 1817 Oates Dr., Apt 529, Mesquite, TX 75150. An institution dies with this one as Jeff calls it a day with WET PAINT. However, he'll return with FORBIDDEN ZONE. WP 37 is notable for its color cover and excellent artwork by Jeff and Allen K. Also has coverage of WOLFEN, GOLIATH AND THE VAMPIRES, 50th World SF Convention and other odds and ends.

ZOMBIES.FILMS THAT CALL THE DEAD TO RISE- Write for US costs. Andrew Black, 15 Jubilee Road, Newton Abbot, Devon TQ12 1LB, England. 121 Page softcover digested book overview of Zombie films. There are 9 chapters that cover US and foreign Living Dead movies with a filmography at the back. There are photos in the book's center, but none of the stills represent anything you haven't already seen.

Special thanks to the following people for help in supplying photos and ad mats this issue: Mike Ferguson, Peter Blumenstock, Francine Dali, and Eric Sulev.

VIDEO SEARCH OF MIAMI
PO BOX 16-1917 • MIAMI FL 33116 • (305) 279-9773

WRITE OR CALL FOR INFO

English subtitled versions of
JEAN ROLLIN, JESS FRANCO,
JOE D'AMATO plus lots more





EUROPEAN TRASH COMMENTS

DIRECT ALL CORRESPONDENCE TO: CRAIG LEDBETTER, PO BOX 5367, KINGWOOD, TX 77325

Dear Craig,

Well, you finally did it. You've finally caused me to drop a line to the letters page. And what drove me to this unspeakable act? Issue #6 of ETC! That's what. When I saw the cover blurb re: this issue's main theme, I figured OK, it's gonna feature a 10-page-or-so piece dealing with the Giallo genre. Knowing you, I should have expected what I found instead. Over 100 film reviews! Not even in alphabetical order but grouped by the year these films were released. And if that wasn't enough, in your editorial warning us about what was to come, you said, "no...nude photos of comely Italian starlets...". I thought that viewing all those films had turned your twisted mind to pasta! Fortunately, that great back cover shot of Edwige Fenech...! Wow. Whew.

I think you've put together the best issue yet, proving that, in my own opinion, you've been getting better and better since going to the magazine format. And you're not afraid to try something different. For someone like myself, this is an invaluable guide to the uniquely Italian Giallo genre. I enjoyed your reviews and comments. I wasn't even irritated by your giving away some of the endings. Your tell-it-like-it-is style (what else can you expect from a Texan) is great. Unlike some zines, which are either afraid to offend or try to please everybody by taking a safe path, you're willing to put yourself on the line and speak out if a film stinks.

One last thought before I wrap this up and come very close to becoming overly gushy. I know ETC is a personal thing with you; and this issue shows what it is. A labor of love. I'm glad Tom Weissner wanted to publish the zine. I really love the larger size.

Best,
Eric L. Hoffman
Van Nuys, CA

To all the ETC guys--
I know I'm merciless, but I have to tell you the truth: I don't believe the new ETC format is an improvement over the better, older one. I think it looked a lot better before - not that it's bad now, but it used to be better. On the content side, the Howard Vernon Interview was wonderful. Shootin' the Shit a good and entertaining idea

and Pompano Joe's column was pretty funny. Jeff Segal's article nearly put me to sleep. The Bruno Mattei Interview was frustratingly short and generic.

Simone Romano
Pordenone, Italy

Dear ETC,

Congrats on ETC #5, another great issue. I continue to be amazed that you can keep improving the magazine everytime. Perhaps the time will come when you won't be able to keep topping yourselves, but for now it's pretty damn impressive.

It's difficult to put a finger on my favorite piece in the latest issue. I'd probably have to go with your Shootin' The Shit column followed by the Howard Vernon interview and the report on the ETC Slezee Awards.

Well, if I'm going to be honest, I liked all the T&A shots the best. Jeff Segal's Eroticism Vs. Pornography was probably the weakest link in my opinion. The idea was a great one but it kind of rambled aimlessly a lot of the time.

I do like the "I don't give a shit" attitude that you present as an editor. No matter how good ETC may look, and it does look good, it is still a fanzine and its viewpoint should be yours. Not some watered down bunch of bullshit designed to sell magazines and not offend the reader.

John Thonen
Raytown, MO

Dear Craig:

ETC #5 was ok, but I could have done it better. No, no, I'm just kidding. ETC #5 was a fantastic issue!

It had the best combination of knock out visuals and very interesting reading. There's so much info contained in this issue that ETC can no longer be called a fanzine. It should now be reclassified to encyclopedic status (and the pictures are a 100 times better than the World Book...)

Even after I had read the entire issue, I can't count the number of times I went back just to look at the enticing photos. It doesn't get any better than this!

Michael Phillips
St. Albans, WV

Keep doing the fantastic work. The new ETC is Bee-yoo-tee-fu!! Each new issue gives me a boner!

Barry Wooldridge
Charleston, WV

Dear Craig--

Congratulations on the new format. It looks great, very professional. Shootin' the Shit was probably the best thing in the issue although I question the inclusion of Jose Mujica Marins, a Brazilian filmmaker in ETC (Good Point!-ED.) Bruno Mattei, sorry but I consider the man no more than a hack. The only film of his I can watch is RATS. As for the rest, pure crap. He made two of the worst films I've ever seen - THE OTHER HELL, and NIGHT OF THE ZOMBIES. Bob Sargent's review of LA MUERTE ACARICIA A MEDIANOCHE was much appreciated as is a film I've never seen. I really liked the Talents Of Rosalba Neri piece, but it could have been longer. Also, the photos needed to be captioned. Pornography Versus Eroticism was probably my least favorite thing in the issue (*Boy, poor Jeff Segal is really taking it on the chin!*). The Watchdog Bites idea was great! I thought I was the only one who liked MONSTER DOG. The Howard Vernon interview was wonderful, however it was too short. Finally, I always enjoy Pompano Joe's column and this issue's article was no exception. The downside is that, considering all the categories and ETC's publishing schedule, it will take years to finish!!

(Yes, you're right! It will take years - especially if the bastard continues to miss his deadline. I mean, how busy can Pompano really be?...a biased opinion from pissed-off publisher Tom Weissner)

Larry Marshall
South Hackensack, NJ

Dear editor Craig:

Congratulations on the new look of ETC. If this doesn't get folks attention, I don't know what will. The pix and reproductions were top-notch, the Howard Vernon interview was funny and informative and Jeff Segal's entry was really well done.

Steve Bogdany

Dear European Trash Cinema--

ETC #5 was beautiful. Bissette's cover was his usual excellent stuff. I don't think I've seen any of his painted work (I'm used to his regular line drawings) so it was great to see what he could do with paint. The Mattei interview was quite good. I can't believe RATS is his favorite film! The filmography was great. I love it when directors, who are never covered anywhere get some recognition.

Dan Pydynkowski

Craig--

The concept of ETC was a wonderful idea. All the reviews were fun to read and packed with information. It was a breath of fresh air to read opinions about these movies that weren't politically correct. ETC #6 is a handy reference guide for all Giallo fans. I got the impression

you had a blast watching them as it really comes through in the reviews.

Conrad Widener

Dear ETC editor,

I just had to write to let you know how pleased I am with your latest issue (#6). At last, I have an excellent directory and information source about some films that I've always wondered about. I especially liked the fact that you rated the films and gave a clear, concise, unobjective critique of their overall quality. You write in terms that are frank, unbiased and to the point. Keep up the good work.

Hilary Llewellyn

Dear Craig,

Beautiful! ETC #5 & 6 are gorgeous. The covers are so striking. Your zine actually possess the flavor of the films themselves: great color and composition, existential luridness, artful artiness and paradoxically a relaxed sense of fun. Of course the writing and research are as great as ever. Your Giallo survey is indispensable! Bravo.

David Walker
Columbia, TN

Dear Editor--

I received ETC 6 and was pleasantly blown away by it. I don't know who did all those reviews for you, but he did a pretty good job (heh, heh). Seriously, ETC 6 was a Herculean effort and one that I'm sure will be greatly appreciated by anyone who knows that "Giallo" isn't some mushy colorful stuff that one eats for dessert. As for the back cover...uh, that was pretty good too! I did find the issue as a whole to be one of my favorites so far. The credits, the ratings, the brief but illuminating plot summaries and that extra bit of Ledbetter insight all made this an invaluable piece of work.

Richard Akiyama
Honolulu, HI

Dear Craig--

Toiling in the world of episodic TV, I have an understandable craving for cultural nourishment. Give me high art, give me low art -- just don't fucking bore me! With the help of your magnificent magazines, I've rediscovered a world of over-the-top emotions. Of passion and guts (pun mostly intended). Of hilariously earnest nerd letter-writers taking you to task for inaccurate release dates. Of Rosalba Neri and McLaren Lu. The fun just never stops.

Alas my one and only quibble is with ETC 6. To be sure, your Giallo survey was a daunting and heroic undertaking. And here I was, primed and ready to devour every syllable, to obtain as many of these unsung gems as humanly possible, only to discover that in most instances you gave away whodunnit! I mean, c'mon Craig -- you of all people should know that guessing the guilty throat-slasher is half the fun.

Frederick Rappaport
Los Angeles, CA

A FISTFUL OF MOVIES

a book review by Max Allan Collins

Spaghetti Westerns - The Good, The Bad and The Violent: 558 Eurowesterns and Their Personnel, 1961-1977, Thomas Weisser (McFarland, \$45 plus \$2 shipping, McFarland and Company, Box 611, Jefferson NC 28640).

Tom Weisser, in his massive new book, undertakes a formidable task: not only does he discuss literally hundreds of Eurowesterns from the '60s and '70s, he provides cast lists/director/camera/writer/composer credits... the whole enchilada - or in this case, manicotti.

As impressive as the author's scholarship is - and make no mistake, this book is a pioneering effort into territories little charted by previous volumes - it's the readability of Weisser's write-ups that makes the \$45 price tag of this library-bound volume more bargain than burden. It's rare to find a film book both erudite and unpretentious.

Weisser will on the one hand point out that a film is an allegory of the Kennedy assassination (*Price of Power*), or a retelling of a Shakespeare play (*Johnny Hamlet*), and a moment later assure us that a given actress does indeed "get naked" during the proceedings. This sly, down to earth, point of view - almost funnish, but not quite - makes reading about even the most obscure movies a pleasure.

Despite the relative brevity of the various entries, we pick up tantalizing sidebars - how failed American pop singer Dean Reed defected to Russia, simultaneously gaining fame as an actor in European films; how a Martin & Lewis-like Italian comedy team, Franco & Ciccio, made a mind-boggling number of films (well into the hundreds!) spoofing other films, working with nearly every major Euro genre director in the process.

In fact, *Spaghetti Westerns* accomplishes what any good film book should: the author makes you hunger to see many of the movies discussed. Unlike certain other McFarland publications, *Spaghetti Westerns* is never dry, nor is it mean-spirited, as is the almost pervasively negative McFarland tome, *Universal Horrors* by Michael Brunas, John Brunas and Tom Weaver. The latter book, well-researched and in many respects a wonderful read, seems so frequently to hate the "classic" films it discusses, we wonder what possessed the authors to undertake the project.

Weisser, on the other hand, loves movies - movies in general, and these movies, specifically. Not

that he's afraid to tell you when he doesn't like something, but he does so deftly and with light humor. On occasion he will recommend a film because it's bad in an entertaining or eccentric way. Director Demofilo Fidani (whose most recurrent pseudonym is Miles Deem) is deemed terrible but in affectionate terms: "This lovable hack is responsible for directing 12 very special, cockeyed *Spaghetti Westerns*."

The unearthing of pseudonyms (Fidani alone has eight; Ignacio Iquino has five) represents a particularly impressive piece of detective work on Weisser's part. Anyone interested in this genre - or any Euro genre - will discover scores of films involving directors, writers, and composers of note whose work in *Spaghetti Westerns* is hidden behind (frequently) quirky Anglo non de plumes, and will soon be scurrying to add them to video want lists.

The heart of the book is Weisser's five-hundred-plus reviews; but classy forewords from Craig Ledbetter and Tom Betts set a context for the genre, explaining the significance of Sergio Leone, discussing wardrobe and music and all of the other larger-than-life elements that make the *Spaghetti Western* so wonderfully odd, so right in its wrongness.

Spaghetti Westerns—the Good, the Bad and the Violent A Comprehensive, Illustrated Filmography of 558 Eurowesterns and Their Personnel, 1961-1977 Thomas Weisser

Foreword by Craig Ledbetter; Foreword by Tom Betts;

Comments by William Connolly



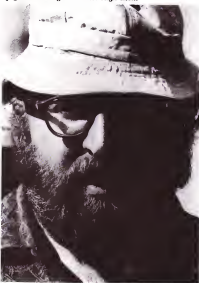
Clint Eastwood

498pp. 92-50002 1992
Photos, appendices, bibliog., index
0-89550-688-7 \$45 lib. bdg.

Spaghetti Westerns—mostly produced in Italy or by Italians but made throughout Europe—were bleaker, rougher, grittier imitations of Hollywood Westerns, focusing on heroes only slightly less evil than the villains. After a main filmography covering 558 *Spaghetti Westerns*, another section provides filmographies of personnel—actors and actresses, directors, musical composers, screenwriters, cinema-

graphers. Appendices provide lists of the popular Django films and the Sartana films, a listing of U.S.-made *Spaghetti Western* lookalikes, top ten and twenty lists and a list of the genre's worst.

Spaghetti Western giant: director Sergio Leone



Lavishly illustrated with rare movie photos and stills, *Spaghetti Westerns* (as its own subtitle indicates) is something of a misnomer: many of the films examined here are not Italian, but French or Spanish or frequently co-productions between various countries. But the term,

loose as it is, is certainly appropriate for these vivid, vividly scored films.

The book closes with cross reference lists of performers, directors, composers, screenwriters, and cinematographers; and appendices gathering key series (*Django* and *Sartana*) and listing American-made westerns that aped the Italian style. Finally, there are several lists of best and worse from Weisser and other experts on the genre (as well as the expected bibliography and index).

Is the book perfect? Damn near, but I would personally have preferred a list of alternate titles for the films discussed, rather than have the main text cluttered with single-line cross references, which at times take up nearly a page. The series listings at the back should probably have also included at least *Sahara* and *Trinity* (better known in the United States than either *Django* and/or *Sartana*). Perhaps the entries on the key Leone films - the Clint Eastwood trilogy and *Once Upon A Time In The West* - might have been beefier (but then maybe they've already been done to death). And it surprised me when Weisser did not mention that Prosper Merimee's *Carmen* (adapted to Eurowestern as *Man: His Pride And His Vengeance*) was, in its most famous incarnation, the Bizet opera (not mention Otto Preminger's all-black musical version, *Carmen Jones*).

But these are nit picks; any work this sizable, and important, can be faulted. The scope of the project makes it inevitable.

What is most important is that *Spaghetti Westerns* will please both the casual reader and the die-hard fan of this genre. I'm a veteran of perhaps a hundred of Weisser's 558, and for someone like me - it's pure inspiration to get reacquainted with the last great cycle of an art-form once thought to be uniquely American.

Issue #6 Cult Movies

• Go-Go Girls Meet The Monsters in *Kiss Me Quick*
— 1960s Nudie Classic!
See Photos And Story!

• Edward D. Wood Jr.'s Aborted Masterpiece,
Hellborn Re-Discovered, Now On Video!

• Plus Amazing Lugosi Photos, Giant Japanese
Monsters, Interviews With Harry Novak, Dave
Friedman, And Korla Pandit!
Letters, Video Reviews, Much, Much More!!!

Sample Copy — \$5.00
4 Issue Subscription — \$18.00
Send Check Or Money Order To:
Videosonic Arts
11225 Magnolia Blvd,
Suite 200
North Hollywood, CA 91601

Subscribe Now





THE LAMBERTO BAVA INTERVIEW

BY MAX DELLA MORA, MATTEO PALMIERI,
ANDREA GIORGI & MANLIO GOMARASCA

-Why has the DEMONS 3 project failed to get off the ground?

-It hasn't failed. It is one among many that I may do in the future.

-Which one do you prefer, DEMONS or DEMONS 2?

-I'm fond of all my movies. DEMONS gave me a certain kind of audience (the teenagers I guess-Max) and some glory. DEMONS 2 I'm more fond of as there's some research behind it. It is a more accomplished picture. Which one is better I don't know.

-How did you get the idea for MACABRO (FROZEN TERROR)?

-MACABRO wasn't an idea of mine. I was called by Pupi Avati's production company and they proposed a movie. They had me read an article in a newspaper: "Woman keeps her lover's head in the freezer". It really happened. From that moment, we wrote 30 pages of the screenplay

in 6-7 days. In another 30 days we completed it and a month later the movie was finished.

-I think the ending ruins the realistic approach of the movie.

-Why? If you read the classical definition of "Fantastic", it is the moment when you go from reality into imagination, otherwise it would have been a realistic movie and not a fantastic one.

-LE FOTO DI GIOIA (PHOTOS OF JOY) was presented to the audience as an erotic movie while it was really a thriller with touches of eroticism.

-At a distance of a year, I can say that it was an error of mine to do a movie with Serena Grandi, who at that period was at the peak of her success in Italy. Maybe I should have made a movie with a Black Mass, Serena on the altar with black goats, but I don't like eroticism. I made a giallo which I shouldn't have made. If I was a professor and LE FOTO DI GIOIA a composition, I'd give it a 6, 6+ [on a scale of 10].

-And what about co-star Luigi Montefiori?

-George Eastman, so what?

-Yes, recently he directed...

-A director? That's all I have to say. I think he was an actor who also wrote screenplays. He should probably stay with being an actor.

-Ok, we understand! **MORIRAI A MEZZANOTTE (YOU'LL DIE AT MIDNIGHT)...**

-It's horrendous! (General laughter). It was a movie made for TV but the producer distributed it to theaters.

-Isn't working for TV a limitation?

-No, because it is a way of making fantastic cinema available to an audience who isn't used to it. On the other hand, I think that few Italian movies in the future will be released theatrically. Even Dario (Argento) is having problems getting his films shown in theaters. The production costs are very high and it's not easy finding someone to produce a movie.

-In fact, **OPERA** was very expensive but didn't do very well at the boxoffice.

-Yes, and **TWO EVIL EYES** too. Neither Darjo or I should say it, but **TWO EVIL EYES** doesn't work too well. From the trailer and the title the people were expecting something different, instead it looked like a TV show from the sixties, like an episode of Alfred Hitchcock Presents. It is almost TV-ish. To me, as a patron, I liked it. There are some incomprehensible moments in it, typical for Dario, but I think it's good. Dario thought the movie worked well, a semi-success wasn't planned for and Dario is one who places everything in minute detail. He doesn't allow much improvisation or intuition.

-Returning to you, what about **BLASTFIGHTER**?

-It's a movie that I think is good in its own genre. A producer proposed a movie in the same genre as **RAMBO**. I told him that if he found a screenplay that I liked and which looked like **RAMBO**, I would do it. I ended up not liking **RAMBO** so **BLASTFIGHTER** was a movie similar to that type but different. It was even well received by some of the critics.

-And **SHARK (DEVILFISH)**?

-That was a movie made at a time when Americans weren't making those types of films. I treated the subject of the monster like one of the thrillers. In the first part of the film you never see him, like an assassin.

-Tell us about your new movie, **LA MASCHERA DEL DEMONIO (MASK OF SATAN/MASK OF THE DEVIL)**.

-See it. Your opinion is important to me.

-But is it going to be released in theatres or to TV?

-No, no, to the theatres. It should be at least.

-Director Michele Soavi appears as an actor in it.

-Yes, he said he enjoyed the part very much!

-Can you tell us about the added scenes to your father's **LISA E IL DIAVOLO (LISA AND THE DEVIL)**?

-Some were shot by my father but then, when the movie took a direction he didn't like anymore, he left and the movie was completed by the producer, Alfredo Leone, who shot the exorcism scenes. There are two or three different versions. One time when I was in the U.S., I turned on the TV and while watching this movie I recognized it as my father's film...

-Is it true you worked as an assistant director on **CANNIBAL HOLOCAUST**?

-No I didn't. I was an assistant director on **ULTIMO MONDO CANNIBALE (JUNGLE HOLOCAUST)**, a movie with quite a strong plot, but also realistic. I didn't work on **CANNIBAL HOLOCAUST**, but due to some bureaucratic needs, my name is on it. In reality, my wife worked on it. The movie had many problems with the censors and after I saw it, Ruggero Deodato asked me my opinion. I answered, "Find a good lawyer!".





THE RUGGERO DEODATO

INTERVIEW

CONDUCTED BY PETER BLUMENSTOCK

You started your career as an assistant director to Roberto Rossellini. How did that happen?

Yes, I shot seven movies with him. I think I was 18 years old when I became his assistant. I lived in the same building. I always loved the movies. When I was 14 years old, I lived in a district Of Rome where many movie people lived and also worked. The studios of Cinecittà were quite near. So I got to know many directors... well to be honest the daughters of the directors (laughs). I started with Rossellini as 5th assistant director. Rossellini loved me very much. His son is still my very best friend. One day Rossellini said to me, "Ruggerino, do you want to come with me this summer and help?"

How did the assistant director for Rossellini become the assistant director for Antonio Margheriti and Sergio Corbucci?

It was quite hard for me because when you work for such a big production and with a famous director like Rossellini, you are sort of bound to the same crew, like a family and it is not easy getting away from that situation. I was around 20 at that time and I certainly wanted to work with other directors. My English girlfriend told me to stay with Rossellini because this might be better for me. Carlo Bragaglia, now 96 years old and very famous for his sword and sandal movies, called me at that time and offered me a job with him in Africa. I was very unsure at that time but then the guys from the Rossellini group told me to stay, so I certainly had to leave (laughs). With Bragaglia

I learned everything. With Rossellini it is very hard to learn the technical stuff. You have so many people on the set, you are sitting 900 feet away from the camera so you really understand nothing about the lighting and such. So when I returned from Africa to work on Rossellini's next picture, I was able to understand him and his fanaticism for directing. After that I tried to work as much as I could to learn and gain experience. I worked all in all on about 70 productions. With Sergio Corbucci I shot around 17 films. One was called *THE SON OF SPARTACUS*, which was filmed in Egypt. A very big movie with 10,000 extras. It was a wonderful time for me with all those horses around (laughs). After Corbucci, I worked with Margheriti and Riccardo Freda. Freda is a very, very great teacher, the best you can have. I think he is the best director for fantasy movies. I think first is Freda, then Margheriti... oh certainly also the great Mario Bava. Freda is a very intellectual and cultural man. He is very famous in France, even today. With Freda I did two movies. With Margheriti I worked on *CASTLE OF BLOOD* along with *HERCULES*, *PRISONER OF EVIL*. I also worked with him on four TV fantasy movies under the title *FANTASCIENZA*.

On CASTLE OF BLOOD you also worked with Barbara Steele. It is said that she is a very strange person and is quite hard to work with.

Oh no, she is a very nice person. I brought her into the production and introduced her to Margheriti as she was a close girlfriend of mine at the time. Do you know that

initially Corbucci was supposed to shoot that movie but later he gave the project to Antonio?

*Talking about Corbucci, you also worked as an assistant director on **DIANGO**. There are rumors you also shot some scenes for that movie.*

Oh yes, I worked for two weeks as a director on that picture. Most of the scenes shot in Spain came from me because Corbucci preferred to stay in Rome. The entire movie was a difficult project. Corbucci didn't really believe in this film. Also, it was almost winter at the time and we had to carry all that water into town to make it look so muddy. A really hard job. I also introduced Franco Nero to Corbucci as I knew Nero from some Margheriti movies I had done previously. Corbucci already had a contract with Mark Damon at the time but when he saw Nero he changed his mind.

Tell me something about your directorial debut.

Well for me it was very easy to start as a director because during the final moves I worked on as an assistant director, I shot a lot of scenes by myself. Many producers were not very happy with the work of the directors so they "hired" me to save the film. One day the producer came to me on the set and told me, "You, over there. Come here and sign this contract for two movies as a director". I most certainly did. Within the next two years I shot six movies. During that time my former girlfriend became my wife. She is an actress and worked for me the very first time on one of my productions called **ZENABEL**. She was quite famous at the time in Italy so after this movie many producers called me and offered me movie projects, but only if my wife would be willing to star in them. I said "No!". One day they sent an agent from a company to hire me for eight films, but I had to bring my wife along. I had to say "NO" once again (laughs). At that time I went to Milan and started shooting TV commercials. I learned a lot by doing those commercial-spots as you can try many different styles and techniques. Also, it was quite a funny time for me. One day you had to go into a high conference room for a tomato commercial, the next,



grizzly scene from Deodato's **CANNIBAL HOLOCAUST**

some other weird place for Coca-Cola. After five years they called me again, "Ruggiero, do you want come to Rome to make a movie, alone?". I certainly said yes! Maybe it was a mistake for me to go to Milan because had I worked more with my wife my career could have turned out quite differently, I don't know.

You made all sorts of movies but you became famous because of your cannibal movies and horror films.

Yes, but I am completely different from guys like Fulci, Argento or Bava. I want to make all sorts of movies. I really like the fantastic genre but I prefer to do different kinds of pictures right now. To be a good director you have to be at least fifty years old, before that age you are really nothing. When you are young you shoot movies from your heart like I did with **CANNIBAL HOLOCAUST**, not really from your head. At the time I directed that film I was very depressed and angry about all the violence in the streets due to terrorist group called Brigado Rosso (The Red Brigade). I saw all that violence in the newspapers and many journalists exploited that violence in a very bad way I think.

But do you prefer working in any special genre?

In the very beginning of my career I preferred comedies, but that was a long, long time ago. Now, I don't like comedies any more. I like to play with technique. But on comedies you don't need anything technical or stylish. You just have to tell the actors "Smile, smile, smile...ok, hold that face please...action". I hate that. I like the fantastic genre because here you need a lot of style and you can do a lot with technique. At this very moment I like dramatic movies, also a little bit sentimental. Ten years ago I loved very realistic, hard movies like **CANNIBAL HOLOCAUST**.

So you don't want to do any more cannibal movies?

No, I hate them... (laughs). No, that is absolutely not true (laughs again). I hated the cannibal movies eight years ago because all the producers wanted me to do a sequel to **CANNIBAL HOLOCAUST**. They wanted to pay me a lot of money to do the second part and even offered me a contract for part three and four. Incredible. I always refused to do it. You know, I love **CANNIBAL HOLOCAUST**. It is the only one of my movies that I could watch 10,000 times over and over. I really love it. This is quite a strange fact because when I watch the movie today, I think, "What, I did that movie? Unbelievable."

*Do you also enjoy your other cannibal picture **JUNGLE HOLOCAUST**?*

I love both my cannibal movies! I did three if you count **CUT AND RUN**, but I think it is a very different type of film. I love **JUNGLE HOLOCAUST** because I shot the whole movie on location with real cannibals. I read about

those cannibals in an American magazine and so I became fascinated by those people and their way of life. This was the way I came up with the idea for **JUNGLE HOLOCAUST**. I went there and found the same images I saw in the magazine. Those beautiful trees, the same people, the same caves, but also the problems of those people. It was one of the greatest experiences of my life. A lot of scenes in that film are real, not like **CANNIBAL HOLOCAUST** which was completely fake, despite the fact that most people think a lot of those scenes were real (laughs).

How long did it take to shoot JUNGLE HOLOCAUST?

I think around three months. There is one story I have to tell you. I wanted a location very close to the landscape in Kuala Lumpur so I looked for a similar place, but I was unable to find it. Along with my assistant director I rented a small plane. After a time we found what we were looking for, so I ordered the pilot to land. I wanted to look around and told the pilot to come back later and meet me. I looked around, saw the Indians, and those incredibly big trees. I was very happy until I realized I was completely lost (laughs). I love nature very much. Often I go out into the woods near Rome but those woods are nothing compared to the ones in the jungle. So I was wandering around the jungle, very afraid and looking for anything that could be helpful to me. All those insects were killing me. Finally, after hours of walking around I saw the plane coming down so I was running to find out where it landed. **CANNIBAL HOLOCAUST** was a much easier job as it was completely shot in the Amazon.

Was it very hard working with the natives?

Yes, they don't speak English or Italian (laughs). You made contact with them by making noises. That's how they became interested in us. They wanted to know what we were doing in "their" jungle. A question they're still trying to figure out.

Is it true that Lamberto Bava, who is credited in CANNIBAL HOLOCAUST, was not involved in the film at all?

Yes, that is true. He only signed the contract because in Italy you had to have a certain number of people for each production so I paid him a little money just for his name. But he was involved in **JUNGLE HOLOCAUST**. I can tell you a story about that. Lamberto came with me to put snakes in a cage. He wasn't very careful and so he was bitten on the finger. He wanted to escape in a panic so the snake bit him again on another finger. Blood was everywhere and Lamberto was running around screaming, "The poison, the poison, I'm poisoned", while the owner of the snakes ran after him yelling, "Those snakes aren't poisonous". Lamberto's face was white as snow.

With JUNGLE HOLOCAUST you changed your directing style quite a bit compared to the movies you made before doing commercials.

Yes, during this period many Italian directors only made comedies. But at that time I didn't want to make any more comedies. I wanted to change, to do something different. Also, after you have directed a lot of commercials, you gain a lot of experience using different styles. I think, for example, **THE BARBARIANS** is a film very close to a commercial spot. I also changed my style with **LAST FEELINGS**. By the way, that movie was a big success. In Japan they sold tickets along with a towel. On my latest movie **OCEAN**, I changed my style again.

Did you write the script for CANNIBAL HOLOCAUST before you went into the jungle, because when you were there I'm sure many things happened quite differently from what you expected?

I wrote the script here in Rome but I changed it a thousand times during shooting. I changed locations, costumes, dialogue, everything.



a controversial moment from JUNGLE HOLOCAUST

What do you think about the other cannibal movies that came out because of the success of CANNIBAL HOLOCAUST. Aren't you a little bit angry about them?

Yes, you know Mr. Lenzi copied entire scenes from **JUNGLE HOLOCAUST** for his movies. Half of his movies are stolen ideas. I don't like the classification "Ruggero Deodato-Mr. Cannibal". I am a director. I like to change. American directors change all the time but here in Europe it is very difficult. When you have success with one cannibal movie, you are forever Mr. Cannibal.

How was your relationship with the producers of CANNIBAL HOLOCAUST? I mean, you were in the jungle making the film you wanted to make and they were sitting back in Rome waiting for the finished picture.

This is a very strange story. I also put in my own money to produce the film. Also, the Germans gave me some because of the success of **JUNGLE HOLOCAUST**. I think the name of the company was Jugendfilm which is quite big now. I wanted two Italian producers for the film so I gave my money to them. Both producers are very rich

now because of CANNIBAL HOLOCAUST. I personally never saw any money from the film. All I got were endless problems!

Speaking of those problems, you had a lot of trouble when the movie opened didn't you?

Yes, after ten days they confiscated the picture and banned it for three years. After time passed I won my case. I wanted the picture to be seen by people in the cinemas as I really think it's an amazing picture. They confiscated the film because of the violence against living animals. At that time they found a very old law that dates back to the Fascist times in Italy which didn't allow showing violence against animals in the movies.

But JUNGLE HOLOCAUST also contained such scenes.

Yes but perhaps that movie opened in a different moral climate and also it is quite a different type of film. I mean, CANNIBAL HOLOCAUST is a very rough movie, but I never really understood the reason why those people were complaining about those scenes. We only killed animals in the movie which we and the Indians ended up eating after the scene was finished. I killed that little rat, that pig, a monkey and a turtle. The Indians came immediately and got the meat. All those people here were complaining, but most of them eat meat every day. It is the same as when you go into Rome to a slaughterhouse and kill a cow. Nobody complains about that. I think society is at very strange point at the moment. In the newspaper you can read about a man in Rome being killed and nobody really cares, but if you read about the killing of animals, everybody is angry about that.

There are also rumors you used a real dead corpse for the movie. I mean that infamous scene where that woman is impaled on that big piece of wood.

Oh yes, oh my God. They came to me and said, "Mr. Deodato, you killed that woman didn't you?". I said "Look, here are the photos where you can see that woman eating with me and here are photos showing how we did the effect". I had to explain the entire effect to them. We put a bicycle seat on a piece of wood. She was sitting on it. After that we put a very light piece of wood into her mouth. A very simple effect but it turned out to be very effective. You don't see many cuts in the second half of CANNIBAL HOLOCAUST. If you want to hack someone's hand off in the movies you normally have to do two things: Long shot on the whole scene, after that, a closeup on the actor's face and then a closeup on the fake hand being hacked off. In CANNIBAL HOLOCAUST, I did a long shot then a camera movement on the arm and hacked it off. Of course the hand was fake but it looks more realistic that way. When I had the troubles with those lawyers they always told me, "...but you killed those poor innocent actors" and I always had to say "No". They never heard of the existence of special effects (laughs).

What is your general opinion of violence in the movies?

I don't believe violence in movies can harm people! During a test screening of CANNIBAL HOLOCAUST in Colombia I saw some people crying when the white guys were killing the Indians. Especially in CANNIBAL HOLOCAUST, the violence is not for excitement. I am also absolutely against censorship. Whenever one of my friends sees CANNIBAL HOLOCAUST, especially women, they say it is a very good movie. I think it is a movie that grew in all those years since it first came out. I know I have certainly changed a lot since then. Today it would be impossible for me to shoot such a movie. I am very relaxed now and want to do a different type of film. When I showed Sergio Leone CANNIBAL HOLOCAUST, he said "You will get into a lot of trouble but the movie is wonderful". He was so right about that. I think I paid my lawyers about \$300,000.

How big was your crew on CANNIBAL HOLOCAUST?

I think about fifteen people, including actors, all Italians. Now I go to Caracas, Venezuela for my new film with only eight people. But I will certainly get more once I get there so I will probably end up with around fifty. It is very hard for me to work with so many people on the set. I like to change a lot of things during shooting and so I have to be very organized.

MIAMI 1994

CES PUNKS DU FUTUR
SEMENT LA TERREUR ET LA MORT!



original admat for Deodato's RAIDERS OF ATLANTIS

You shot two different versions of CUT AND RUN. Why?

Because the Japanese distributors wanted a more violent version and also the Germans by the way. (Ironically, in Germany the only version officially available is the soft one and even it is heavily cut! The strongest version is the French release-Peter)

PHANTOM OF DEATH was another new step in your career.

Yes, I like this movie very much, also I have to say I think it is a little too rushed. It should have worked more on a psychological level. But I think the story, the locations and certainly the actors were marvelous. Michael York is a very nice person. I love him in this picture with the incredible makeup by Fabrizio Sforza. Sforza got an Oscar nomination for Baron Munchausen by the way. He deserved it.

The story of DIAL HELP is very strange. How did you get the idea for that movie?

It was not exactly my idea. It was a very odd script that no one wanted to do because it was too difficult. Normally you have a monster, a zombie or killer doing the evil in a movie. Here you have a...telephone. For me a film is interesting when it is difficult to make. To be honest, I really like the finished film. With a bigger budget I think it could have been a fantastic film.

BODY COUNT is one of the few Italian movies that tries to imitate American slasher series like FRIDAY THE 13TH. Why did you make that film as it is very atypical for you, especially after all you have said?

Yes, I really hate that movie. Or maybe it was my mood during that period. At that time it was very hard for me to get new projects started. I still had a bad name because of CANNIBAL HOLOCAUST. After that film I didn't have much choice in what I wanted to make so I made BODY COUNT just to be able to direct again. Also during this time I made RAIDERS OF ATLANTIS.

Those movies are not really my children. You always spend a lot of time waiting for a really good script. Now I am really very happy with my newest film, OCEAN, an eight hour TV series for RAI Television starring Mario Adorf, Ernest Borgnine, Senta Berger and many other well known actors. It is produced by Franco Cristaldi who was involved with CINEMA PARADISO. If it flops maybe I will do BODY COUNT 2 (laughs loud).

Do you prefer working with European or American actors?

I like the European ones better. But certainly, guys like Ernest Borgnine and Donald Pleasance are fantastic actors and as good if not better than the European ones.

What is David [Last House On The Left] Hess like? I heard he is a strange person.

Oh my God. He is a very close friend of mine but he is absolutely crazy. On the set we always have misunderstandings. He is also starring in OCEAN but I told him this is the very last time we will work together.

You also worked with Michael Berryman.

He is a wonderfully nice man. He lives in the mountains with fourteen wolves. He is so nice and sweet. He was born premature at five months and is very fragile and sensitive.



"Very fragile and sensitive" Michael Berryman (R)

What do you think of other directors in the fantastic genre?

I like Dario Argento sometimes, not always. I like Soavi much more than Lamberto Bava because Bava is sometimes, let's say cheaper. Soavi is very stylish, closer to Argento. I like Fulci very much...but not always (laughs). He is a very big director, but he needs money all the time so he shoots anything. Maybe on the technical level he is the best of all fantastic directors. But Fulci always has trouble with his scripts; he shoots anything and I don't like that very much. Well Margheriti, uh...he is a very big technician but I don't like his way of editing. I think his latest action movies are much too slow.

You said you are going to Caracas for a new movie. Can you tell me something about the story?

It will take place completely on one stretch of road, featuring little children, one American blonde and many from Venezuela. It is a very sentimental movie. This is all I want to say right now.

Do you have any plans for a fantastic film.

Not really at the moment. Maybe I will return to the fantastic with a movie like DIAL HELP or THE BARBARIANS. Those movies are very close to me. For sure no zombies or cannibals. That stuff I'll leave to Fulci or Argento.

RUGGERO DEODATO

filmography



Born May 7, 1939, in Poltenza, Italy. Assistant director for Sergio Corbucci and Mauro Bolognini, had his first break at the helm when Antonio Margheriti abandoned *HERCULES, PRISONER OF EVIL* in mid-production. After an unremarkable early career as a director of feature films, Deodato took a leave in the early seventies to work on television, for which he shot many commercials and a number of well-received thrillers. Returning to the big screen, he soon came to be known for a couple of ferocious, ultra-violent cannibal flicks that, for better or worse, put him on the map. His more recent films have benefitted from above-average production values, international star casts and good distribution. The recognition of his own name in the foreign market made him drop his usual pseudonyms; however, "when I don't have an internationally prestigious cast, I choose to sign with an alias: this unrecognizable, foreign name makes for a more homogeneous product." (interview to Ciak Si Gira, 1987)

- 1964 **URSUS IL TERRORE DEI KIRGHISI**
U.S. TV title: *HERCULES, PRISONER OF EVIL* (Sinister Cinema)
Italy (Adelphi-Ambrosiana)

[Initiated by Antonio Margheriti]. Screenplay: Marcello Sartarelli. Photography: Gábor Pogány. Editor: Otello Colangeli. Art Director: Riccardo Dominici. Cast: Reg Park, Mireille Graneli, Ettore Manni, Fario Meniconi, Maria Teresa Orsini. *Mythological fantasy/horror*.

- 1967 **DONNE...BOTTE BERSAGLIERI**
Alternative title: *UN UOMO PIANGE SOLO PER AMORE*
Italy (Fida)

Screenplay: Mario Amendola & Bruno Corbucci. Photography: Riccardo Pallottini. Music: Willy Brezza. Editor: Vincenzo Tomassi. Art Director: Giorgio Giovannini. Cast: Little Tony, Ira Hagen, Ferruccio Amendola, Renzo Montagnani, Fiorenzo Fiorentini, Ugo Fangareggi, Carla Romanelli, Janet Agren. *Musical comedy*.

- VACANZE SULLA COSTA SMERALDA**
(*VACATION ON THE ESMERALDA COAST*)
Italy (Fida)

Screenplay: Mario Amendola & Bruno Corbucci. Photography: Riccardo Pallottini. Music: Willy Brezza. Editor: Vincenzo Tomassi. Art Director: Giorgio Postiglione. Cast: Little Tony, Silvia Dionisio, Ferruccio Amendola, Francesco Mulé, Aldo Puglisi, Dana Ghia, Lucio Flauto, Tamara Baroni, Carole Lebel. *Musical comedy*.

- FENOMENAL E TESORO DI TUTANKAMEN**
U. S. video title: *PHENOMENAL AND THE TREASURE OF TUTANKHAMEN* (Wizart)
Italy (Icar)

Directed by 'Roger Rockfeller'. Screenplay: Ruggero Deodato & Aldo Iginio Capone. Story: Aldo Iginio Capone. Photography: Roberto Reale. Music: Bruno Nicolai. Editor: Luciano Cavalieri. Art Director: Giacomo Albano. Cast: Mauro Nicola Parenti, Lucretia Love, Gordon Mitchell, John Karlson, Carla Romanelli, Cyrus Elias, Charles Miller. *Heist adventure*.

1968

GUNGALA, LA PANTERA NUDA
(GUNGALA THE NUDE PANTHER)

Italy (Summa)

Directed by 'Roger Rockfeller'. Screenplay: Romano Ferrara. Photography: Claudio Ragona. Music: Sandro Brunolini & Luigi Malatesta. Editor: Adriana Novelli. Cast: Kitty Swan, Micaela Cendali Pignatelli, Angelo Infanti, Tiffany Anderson, Jeff Tange, Alberto Terrani. *Jungle adventure.*



1969

I QUATTRO DEL PATER NOSTER
(THE NAME OF THE FATHER)

Italy (Sped)

Screenplay: Augusto Finocchi, Luciano Ferri & Maurizio Costanzo. Story: Augusto Finocchi & Luciano Ferri. Photography: Riccardo Pallottini. Music: Luis Enriquez Bacalov. Editor: Alberto Gallitti. Cast: Paolo Villaggio, Lino Toffolo, Enrico Montesano, Oreste Lionello, Rosemary Dexter, Mariangela Giordano, Silvia Donati, Salvatore Borsese. *Western/comedy.*

ZENABEL

Italy/France (Icar/Person)

Screenplay: Antonio Racioppi, Gino Capone & Ruggero Deodato. Story: Antonio Racioppi & Gino Capone. Photography: Roberto Reale. Music: Bruno Nicolai. Editor: Antonietta Zita. Cast: Lucretia Love, Lionel Stander, Mauro Parenti, John Ireland, Firenze Fiorentina, Christine Davray. *Sexy Adventure.*

Triangolo Rosso (TV series)

Episodes: IL SEGRETO DEL LAGO
GLI AMICI
L'OROLOGIO SI È FERMATO

1971 **AlPultimo Minuto (TV series)**

Episodes: IL BUIO
L'ASCENSORE
LA SCELTA
LA PRIGIONIERA

1972 **AlPultimo Minuto (TV series)**

Episodes: ACQUA ALLA GOLA
(Photography: Stelvio Massi)
IL BORSAIOLO
(Photography: Stelvio Massi)
IL RAPIDO DELLE 13.30
(Photography: Aristide Massaccesi)
DRAMMA IN ALTO MARE
(Photography: Aristide Massaccesi)

1973 **AlPultimo Minuto (TV series)**

Episodes: ALLARME A BORDO
IL BAMBINO SCOMPARSO
L'ULTIMA CIFRA
SCALA REALE

1975 **ONDATA DI PIACERE**

English title: WAVES OF LUST
Italy (TDI)

Screenplay: Franco Bottari & Fabio Pittorù. Story: Gianlorenzo Battaglia & Lamberto Bava. Photography: Mario Capriotti & Dante Di Palma. Music: Marcello Giombini. Editor: Mario Gargiulo. Art Director: Franco Bottari. Cast: Silvia Dionisio, Al Cliver, John Steiner, Elisabeth Turner. *Erotic melodrama.*



1976 **UOMINI SI NASCE, POLIZIOTTI SI MUORE**
(LIVE LIKE A COP, DIE LIKE A MAN)
Italy (CPC)
Screenplay: Fernando Di Leo, Alberto Marras & Vincenzo Salviani. Story: Fernando Di Leo. Photography: Guglielmo Mancori. Music: Ubaldo Continello. Editor: Gianfranco Simonelli. Art Director: Franco Bottari. Cast: Mark Porel, Raymond Loveick, Adolfo Celi, Silvia Dionisio, Franco Citti. *Crime drama.*

1977 **ULTIMO MONDO CANNIBALE**
Export title: THE LAST CANNIBAL WORLD
US release title: THE LAST SURVIVOR
US video title: JUNGLE HOLOCAUST (Video City)
British release title: CANNIBAL
Italy (Al/Erre)
Screenplay: Tito Carpi, Gianfranco Clerici, Renzo Genta & A. Tellini. Photography: Marcello Masciocchi. Music: Ubaldo Continello. Editor: Daniele Alabuso. Art Director: Walter Patriarca. Special Effects: Paolo Ricci. Special Makeup Effects: Marcello Di Paolo. Cast: Massimo Foschi, Me Me Lay, Ivan Rassimov, Suleiman, Massimo Foschi. *Cannibal horror adventure.*

1978 **L'ULTIMO SAPORE DELL'ARIA**
English release title: LAST FEELINGS
Italy (Al/Erre)
Screenplay: Roberto Gandus & Tito Carpi. Story: Ruggero Deodato & Roberto Gandus. Photography: Claudio Cirillo. Music: Ubaldo Continello. Editor: Daniele Alabuso. Cast: Maurizio Rossi, Vittoria Galeazzi, Carlo Lupo, Angela Goodwin, Jacques Sernas. *Melodrama.*

1978 **CONCORDE AFFAIRE 79**
Export title: CONCORDE AFFAIR
Italy (National-Dania)
Screenplay: Ernesto Gastaldi, Renzo Genta, Vincenzo Petrelli & Luciano Martino. Story: Alberto Fioretti. Photography: Federico Zanni. Music: Stelvio Cipriani. Editor: Eugenio Alabuso. Art Director: Bartolomeo Scavia. Cast: James Franciscus, Mimsy Farmer, Joseph Cotton, Edmund Purdom, Van Johnson, Venantino Venantini. *Spy/action.*

1979 **CANNIBAL HOLOCAUST**
(CANNIBAL HOLOCAUSTO)
Italy (FD)
Screenplay: Gianfranco Clerici. Photography: Sergio D'Offizi. Music: Riz Ortolani. Editor: Vincenzo Tomassi. Art Director: Massimo Antonello Geleng. Special Effects: Aldo Gasparri. Cast: Francesca Ciardi, Luca Giorgio Barbareschi, Robert Kerman [Richard Bolla], Perry Pitkanen, Salvatore Basile, Ricardo Fuentes. *Cannibal horror adventure.*

LA CASA SPERDUTA NEL PARCO
US video title: THE HOUSE ON THE EDGE OF THE PARK (Vestron Video)
Italy (FD)
Directed by 'Roger D. Franklin'. Screenplay: Gianfranco Clerici & Vincenzo Mannino. Photography: Sergio D'Offizi. Music: Riz Ortolani. Editor: Vincenzo Tomassi. Art Director: Massimo Antonello Geleng. Cast: David Hess, Anne Belle, Christian Borromeo, Marie-Claude Joseph, Lorraine De Selle, John Morghen (=Giovanni Lombardo Radice), Brigitte Petronio, Karoline Mardeck, Gabriele Di Giulio. *Horror thriller*

1983 **I PREDATORI DI ATLANTIDE**
French: LES PREDATEURS DU FUTUR
Export title/US TV title: THE ATLANTIS INTERCEPTORS
US video title: RAIDERS OF ATLANTIS (Prism Video)
Italy (Regency)
Screenplay: Vincenzo Mannino & Dardano Sacchetti. Story: Vincenzo Mannino. Photography: Roberto D'Elia. Music: Guido & Maurizio De Angelis. Editor: Vincenzo Tomassi. Art Director: Massimo Antonello Geleng. Special Effects: Aldo Gasparri. Cast: Christopher Connelly, Gioia Maria Scola, Tony King, George Hilton, Giancarlo Prete, Ivan Rassimov. *Science Fiction adventure*

1985 **INFERNO IN DIRETTA**
French: AMAZONIA JUNGLE BLANCHE
(AMAZON SAVAGE ADVENTURE)
US video title: CUT AND RUN (New World Video)
Italy (Racing)
Screenplay: Cesare Fragoni & Dardano Sacchetti. Photography: Alberto Spagnoli. Music: Claudio Simonetti. Editor: Mario Morra. Art Director: Claudio Cimini. Special Makeup Effects: Maurizio Trani & Alberto Bissi. Cast: Lisa Blount, Leonard Mann, Willie Aames, Richard Lynch, Michael Berryman, Richard Bright, Valentina Forte, John Steiner, Karen Black, Gabriele Tinti, Luca Barbareschi. *Violent cannibal action adventure*

ADRIANO - PARIS



EMPIRE - ATLANTIC & CAPITOL

VI MANCHERA' IL FIATO PER GRIDARE AIUTO



CIRCUITO MONDIALCINE • VIETATO AI MINORI DI 14 ANNI

1986 CAMPING DEL TERRORE
Export title: **BODY COUNT**
Alternate Italian title: **CAMPING DELLA MORTE**
Italy (Racing)
Screenplay: Alex Capone (=Alessandro Capone), David Parker Jr. (=Dardano Sacchetti). Story: Alessandro Capone. Photography: Emilio Loffredo. Music: Claudio Simonetti. Editor: Eugenio Alabiso. Cast: Bruce Penhall, Mimsy Farmer, David Hess, Luisa Maneri, John Steiner, Charles Napier, Ivan Rassimov. *Horror*

(Original title unknown)
Export title: **FISTFUL OF DIAMONDS**
US Video Title: **LONE RUNNER** (Media Home Video)
Italy/US (TWE)
Screenplay: Chris Traynor & Steven Luotto. Photography: Robert Bennett (=Roberto Forges Davanzati). Music: Charles Cooper (=Carlo Maria Cordio). Editor: Eugene Miller (=Eugenio Alabiso). Art Director: Bob Glaser. Special Effects: Bart Spiegel. Cast: Miles O'Keefe, Savina Gersak, Michael J. Aronin, John Steiner, Hal Yamanouchi, Ronald Lacy, Donald Hodson. *Exotic adventure*

1987 THE BARBARIANS & CO
US release title: **THE BARBARIANS** (Cannon Video)
Italy (Cannon Italia)
Screenplay: James Silke. Photography: Lorenzo Battaglia. Music: Pino Donaggio. Editor: Eugenio Alabiso. Art Director: Giuseppe Mangano. Special effects: Francesco & Gaetano Paolucci. Cast: David & Peter Paul, Richard

Lynch, Eva LaRue, Virginia Bryant, Sheeba Alabani, Michael Berryman, Nanni Bernini, Angela Ragusa. *Sword and Sorcery adventure/comedy*

1988 UN DELITTO POCO COMUNE
Export Title: **OFF BALANCE**
Production title: **LA CASA DI VIA RUBENS**
US Video title: **PHANTOM OF DEATH** (Vidmark Video)
Italy (Globe-Tandem-Reitalia)
Screenplay: Gianfranco Clerici, Vincenzo Mannini & Giglio Battaglia. Photography: Giorgio Di Battista. Music: Pino Donaggio. Editor: Daniele Alabiso. Art Director: Paola Innocenzi. Special makeup effects: Fabrizio Sforza. Cast: Michael York, Edwige Fenech, Donald Pleasence, Napi Galan, Fabio Sartor, Renato Cortesi, Antonella Ponziani, Carlo Stagnaro, Daniele Brado, John Morghen. *Horror melodrama*

IL RICATTO (5 Part TV series)
Export title: **BLACKMAIL**
Italy (Reteitalia-TV 3-Telemag)
Co-Director: Tonino Valerii. Screenplay: Ennio De Concini & Luca Rossi. Music: Riz Ortolani. Cast: Massimo Ranieri, Barbara Nascimbene, Fernando Rey, Jacques Perrin, Luca De Filippo.

RAGNO GELIDO
Export/US video Title: **DIAL HELP** (Prism Video)/Italy (Metro)
Screenplay: Joseph & Mary Carawa, Ruggero Deodato. Story: Franco Ferrini. Photography: Renato Tafuri. Music: Claudio Simonetti. Editor: Sergio Montanari. Art Director: Antonello Geleng. Special effects: Germano Natali. Cast: Charlotte Lewis, William Berger, Marcello Modugno, Mattia Sbragia, Carola Stagnaro. *Horror*

1991 OCEAN (TV miniseries)
Italy (RAI)
Cast: Ernest Borgnine, Senta Berger, Mario Adorf, David Hess.

The following two films were announced but never made:
THE REVENGE OF THE LIVING DEAD (1981)
Cast: Delia Boccardo, Manuel Laghi, Laura Gemser, Gabriele Ferzetti.

RATTLES (1981)

This filmography would not have been possible without the help of Mike Ferguson of Cinefacts (23 Vanwart Dr., Scarborough, Ontario, Canada M1G 1G6) and Horio Higuchi. Thanks guys!



THE LEE VAN CLEEF

INTERVIEW

CONDUCTED BY MAX ALLAN COLLINS

When I heard Lee Van Cleef was being brought in as one of the celebrities at an area golf tournament, I rushed to the phone to arrange an interview. Not only had Lee Van Cleef been my favorite actor for longer than I care to remember (did you drive fifty miles to see *Death Rides A Horse* at a drive-in?), I went so far as to pattern Nolan, the anti-hero of my first novel, *Bait Money* (1973), after the Van Cleef screen persona. That novel led to a series of Nolan novels; so, by interviewing Van Cleef, I'd be meeting one of my heroes - in more ways than one.

Van Cleef's leading role in a local production of *Heaven Can Wait* back east led to a role in the touring company of *Mr Roberts*, which brought him to Los Angeles and to the attention of Stanley Kramer. The role that followed - in *High Noon* (Fred Zinnemann, 1952), which opens on his face - marked the first in a long line of memorable Van Cleef heavies in '50s crime films and westerns.

With Neville Brand and Jack Elam he made up one third of the sinister trio who made John Payne's life miserable in *Kansas City Confidential* (Phil Karlson, 1952); and he and Earl Holliman made Cornell Wilde's life equally miserable in the haunting *film noir*, *The Big Combo* (1955), directed by Joseph L. Lewis, of *Gun Crazy* fame. An Indo-Chinese "conman" in Sam Fuller's *China Gate*

(1957) was a change of pace for Van Cleef from such typically menacing gunman types as those he portrayed in *Gunfight At The OK Corral* (John Sturges, 1957), *Ride Lonesome* (Budd Boetticher, 1959) and *The Man Who Shot Liberty Valance* (John Ford, 1962). Such minor, but memorable, roles made Van Cleef a virtual icon of the Hollywood western, undoubtedly leading to his breakthrough leading role in Sergio Leone's Italian western, *For A Few Dollars More* (1965).

From this (and it's 1966 follow-up, *The Good, The Bad And The Ugly*, in which he did not repeat his sympathetic bounty-hunter role but rather played perhaps his vilest villain, the "bad" of the title) came stardom, and major roles in tailor-made Italian westerns, and many American films as well.

At the time of this interview (Summer of 1982), he'd more recently been seen in the Chuck Norris film, *The Octagon* (Eric Karson, 1980), and *Escape From New York* (John Carpenter, 1981) in which he played opposite Kurt Russell, whose Eastwood-like performance troubled those critics not observant enough to get the in-joke.

After a hot afternoon on the golf course, amid a hectic, harried, demanding schedule, Van Cleef - with only an hour to freshen up and drive crosstown to a live TV

interview - took half of that time to sit and chat with me about his films, with an ease and graciousness that belied his often-sinister screen image. A tall, rugged-looking man, more youthful in person than on the screen, Lee Van Cleef was an affable enigma - a no-nonsense "tough guy" right out of his movies - who in his spare time enjoys painting and art (a subject we unfortunately did not have time to explore).

He seemed vital and healthy, and the notion that he might be gone, in a few short years, never occurred to me. I'm glad I had the chance, however briefly, to meet with him.



-It seems to me you've kind of reversed the typical pattern - the Hollywood leading man usually ages gracefully into a character actor, but you're a character actor who aged gracefully into a leading player. Was that something you set out to do? Or did it just evolve?

-Well, that depends on what you mean when you say "character actor." I mean, they're all character actors, all of 'em, leading men or whatever. So we've got a misnomer, there.

-Because they're playing characters-----

-Basically, everybody's playing a character because we're acting. So we're doing somebody else, which is a character, and that's characterization, right? You take the roles you like, or you take what you can get, it depends on the situation... if you can take what you like, fine, then you don't take the things you don't care to play. Now, I'll play the heavy - or the villain, whatever you want to call it - I'll play that just as fast as I'll play a leading man. Again, it depends upon the script. It depends on the story.

-You've worked with a list of directors that sounds like the Director's Hall Of Fame - people like Raoul Walsh, Robert Wise, Samuel Fuller, Anthony Mann, John Ford, of course Sergio Leone. Not too long ago you worked with John Carpenter, on Escape From New York. How did working with him compare to working with the old pros?

-Beautiful! Absolutely beautiful. He knew what he wanted; he got what he wanted. He had a manner of handling people that was absolutely beautiful. I felt like I was working with an old pro. He is a pro - the fact that he was younger, well... I respect the young.

-Speaking of directors, some of the movies you made in the 1950s - which then might've been considered B movies or programmers - had directors like Budd Boetticher and Joseph E. Lewis, who've really come to be highly regarded in recent years. When you see a movie like Ride Lonesome or say, The Big Combo, being taken very seriously these days, do you think, "It's about time we got some credit for the good work" - or do you sometimes feel they're coming back to haunt you?

-Haunt me? No, not at all. I feel the public is accepting mediocrity these days - and when you see the old movies, you see what it's possible to do on a small budget. So it doesn't haunt me. The only thing that hurts is the fact that they don't have the quality in the new movies. Some of them do, I guess... but they're the exception today.

-Well, The Big Combo has really gotten to have quite a reputation.

-I wasn't aware of it.

-And the characters you and Earl Holliman played are considered classic heavies.

-I didn't know it made any kind of come-back.

-I've read that Clint Eastwood has said that the Man With No Name character in A Fistful Of Dollars (1964) and the other Leone movies was something he, to a degree, developed himself. And I wondered if the Man In Black character in For A Few Dollars More was something you developed yourself to a similar degree?

-Well, when you read a script you try to visualize it. And when you go working with a director that doesn't speak good English, nor do I speak Italian, you gotta kinda get along together. So I did what I wanted to do, and if he didn't like it, he corrected me - that is, when I could understand him. And I really tried to. But we'd do it with gestures, and finally I began to learn a little bit of his language, and he mine. In fact, when we did the second one, when we did The Good, The Bad And The Ugly, we didn't even use an interpreter on the set. As far as characterization is concerned, I don't believe he ever changed any of my concepts.

-For example, the wardrobe - how much of that was your idea?

-None. In fact, I balked on some of it. I thought it was a little outlandish, but I wasn't used to this operatic Italian approach. I found after I got into it, after I was into the character and that sort of thing, I liked it. I liked the machismo. It was probably a little dressier than what may

have been worn back then... I don't know, I wasn't around in 18-something. But I think it kind of fit the guy, and I began to enjoy what the Italians were doing, and the attitudes and everything that went into their filmmaking. They ultimately made a kind of western that we never made in the United States. The dirt and the crud and the nihilistic characters are something we avoided. If you look at some of the Errol Flynn westerns and some of the other ones----

-Very clean-cut.

-Yes. Precisely. They're polished. They're too sparkling clean. But the Italians brought the realism to the genre.

-Something else that seems to have come out of the Italian Westerns is the dark humor, to various degrees.

-(Nodding) Yeah.

-It seems to me that even before the Italian Westerns, you always brought a certain kind of wry, masculine sense of humor to what you were doing----

-(Laughs) Perhaps I thought they were funny.

-This is a possibility. (Van Cleef laughs again.) But even in movies like Death Rides A Horse (Giulio Petroni, 1969) and The Big Gundown (Sergio Sollima, 1968), there's black humor; and then in the Sabata films, besides the dark humor, there's a kind of "James Bond" spoofing.

-Yeah. Yeah. You caught it, because what we're trying to do is more or less right on the borderline of tongue-in-cheek. Sometimes we went a little bit more than tongue-in-cheek, but it was on the borderline at least.

-In El Condor (John Guillermin, 1970) there's even certain elements of slapstick humor----

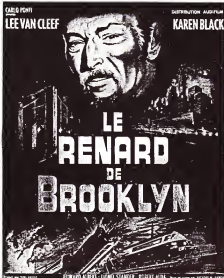
-There's alot of comedy in El Condor. Almost slapstick. Yes.

-Even in a movie like Barquero (Gordon Douglas, 1970), with you and Forrest Tucker, there's alot of humorous by-play going on.

-There was some by-play off the screen, too. If you ever worked with Forrest Tucker, you know what I mean. he's quite a guy.

-So, is humor something you look for in a script?

-I do, because I look for more than one dimension in a character. I like to get humor, I like to get a little sympathy going for him if I can - some scripts make that virtually impossible - for instance, I don't see much sympathy for my character in The Good, The Bad And The Ugly.



-But in For A Few Dollars More---

-In *For A Few Dollars More* you can find the sympathy. But he wasn't a heavy, either. He was just a bounty hunter.

-Getting back to the Sabata movies, for a minute - I know of two. Were there more?

-I only made two (*Sabata*, 1970; *Return Of Sabata*, 1972). Both were directed by Gianfranco Parolini.)

-Were there others in the series?

-There was another one that Yul Brynner did instead of me. (*Adios, Sabata* 1971)

*-And, ironically, you did Yul Brynner's character once, too. In a remake of *Magnificent 7* (*The Magnificent Seven Ride!*, 1972).*

-That's absolutely right. I was getting around to that; everytime the *Sabata* movies are brought up I mention that. You were ahead of me. I didn't like the script to the *Sabata* that Brynner did. So I turned it down---

-Was the Brynner Sabata movie also directed by Parolini?

-Yeah. He's quite a stylish director. Gianfranco Parolini. But he signs his name as "Frank Kranser" to all his productions. enjoyed working with him.

-You've been one of the big boxoffice stars in Europe for years. Are there many films made over there that haven't been released here in the United States yet?

-There are quite a few. Although it's very confusing. There's a war story I don't think has been released here. At least I'm not aware of it.

*-Could that be *Commandos*? With Jack Kelly?*

-Yes. I think that's the title.

*[Editor note: Unfortunately, many Lee Van Cleef films remain unreleased on video in the United States, including such classic Spaghetti Westerns as *The Big Gundown* and *Sabata*.]*

-Did you dub your own voice for the films you made in Europe?

-Yeah. I think I dubbed everything myself. Yeah, I'm sure of it.

-Let me ask you about Lee Van Cleef and posterity. Okay?

-(Laughs) Okay.

-You have been in a certain number of movies that by



*almost any yardstick are classics; in fact, your very first movie, *High Noon*, is generally considered one of the greatest.*

-Yeah. It is.

*-I don't think anyone would argue that a John Ford movie like *Liberty Valance* is anything to take lightly; *Gunfight At The OK Corral* is a heavyweight; the two Leone movies are already considered classics. As I say, some of the programmers, too - you may be surprised to even consider *The Big Combo*---*

-I'm still surprised about that one.

*-Ride *Lonesome*, even *Kansas City Confidential*---*

-It's like to see that one come back; a cute little film.

-These are movies that are being talked about alot. Have you ever reflected on the notion that a hundred years from now some people may be sitting and looking at your performances and enjoying them?

-If I'm still here, I'll still be making 'em. I'm watching alot of films starring friends of mine who have passed away - the movies are still here, which makes *them* here, as far as I'm concerned.



THE ANTONIO MARGHERITI INTERVIEW

CONDUCTED BY PETER BLUMENSTOCK & CHRISTIAN KESSLER
SPECIAL THANKS TO LORIS CURCI FOR HIS HELP

ETC: As far as I know, you are the first member of your family who worked in the movie business. How did you get your start?

AM: Well, that happened many, many years ago, but it was still during this century. Even if I might look older to you (Laughs loud). I started as a writer at a very young age, then I became an editor and special effects technician. Finally, in 1960 I got my chance to direct and co-produce my first picture. You are right, I am the first one in my family who was interested in films. Now, my son Eduardo is also working in this industry. My father worked as an engineer for the Italian railroad so there wasn't much I could learn from him in terms of directing movies. I always enjoyed shooting with a travelling camera in my pictures and for those scenes we needed railroads so perhaps this influence came from my father (laughs). It was very hard for me to start at that time since I knew no one who was involved in the business. The first step was very difficult. At the time, no one was interested in me or the stuff I'd written. I'm 62 now, but still working as hard as I can. I would love to be on the set every day of the year. There is probably only one way to stop me from directing. You have to shoot me like in the old Spaghetti Westerns.

ETC: Why did you choose SPACE MEN (ASSIGNMENT OUTER SPACE), a SF story, for your first film?

AM: I was fascinated by this kind of story. I really loved and still do, comic books, monster magazines and such stuff. Let's say everything dealing with so called "trivial" fantasy. Unfortunately, nobody believed in a possible success for that type of film so I had an incredibly cheap

budget for it. All the actors were the cheapest ones I could cast, but it doesn't mean they were bad. I think the cheap unknown ones are often much better than many so called "stars". I don't think *SPACEMEN* is a bad film, in comparison to its budget, especially in regard to the special effects and the entire production circumstances. It appeared some people understood this fact so the film was quite a success here in Italy.

ETC: After SPACE MEN, you changed your pseudonym from Anthony Daisies to Dawson. Was there a special reason for this?

AM: I chose Daisies because it was an exact translation for Margheriti. I found this translation quite funny but the American producers and distributors refused to use the name for my second film. They always called me "Little Daisey". For the next picture they wanted me to use the name Dawson so "Little Daisey" accepted (laughs).

ETC: You directed your first horror movie, LA DANZA MACABRA (CASTLE OF BLOOD), in 1963. Wasn't this film at first supposed to be directed by Sergio Corbucci?

AM: At that time, Corbucci and I often worked together. Everybody was a little bit involved in the work of the other one. I directed once and awhile some scenes for him, he directed some for my films. It was really a crazy relationship. Corbucci was very much interested in the *LA DANZA MACABRA* project, but he was involved in another production which was more important to him so he had no time to do the movie. He gave the project to me and I was really happy to get the chance to do that film. I think it is one of my best pictures. I am not so fond

of the remake, **NELLA STRETTA MORSA DELLA RAGNO (WEB OF THE SPIDER)**, which I did in 1970 with the same producer as **LA DANZA MACABRA (CASTLE OF BLOOD)**, but different actors. Unfortunately I shot the film in color. The real secret of those gothic-horror movies is the b/w images you get. It is a different and fascinating world. Color changes this world into a realistic place, too realistic to be able to impress the audience. Even if you have such fantastic actors as Klaus Kinski and Anthony Franciosa. Blood in h/w movies has a much stronger effect on people than in color where you just see red, red, nothing but red; like an ocean of ketchup (laughs).

ETC: On **LA DANZA MACABRA (CASTLE OF BLOOD)** you worked for the first time with Barbara Steele. Some people say working with her is not always easy.

AM: I had absolutely no problem with Barbara. The picture was quite a scandal at the time it opened here in Rome because of the lesbian scenes, but I had no problem with Barbara when it came time to perform them. I have to say I seldom have any problems with actors. I also love to work again and again with the same cast and crew. I think the relationship is much better if you know everybody on the set. You are working as a team, not with different "specialist" who doesn't care about the guy next to him. This way you can also solve problems on the set much easier and faster.

ETC: Nowadays, whenever people talk about Italian horror-cinema of the sixties, the names usually mentioned are Mario Bava, Riccardo Freda and yourself. Did you have any relationship with Bava or Freda?



Barbara Steele in Marquardt's **LA DANZA MACABRA**

AM: Not at the time I made my horror films. I knew Bava from the times he worked as a director of photography.

ETC: Christopher Lee has quite an unusual role in **LA VERGINE DI NORIMBERGA (VIRGIN OF NUREMBERG)**. What was working with him like?

AM: I like him a lot and really think he is a very talented actor. He is Italian, did you know that? Usually, nobody knows. His real name is Caradini, or something similar (ED. NOTE: Actually it's Carandini, from his Mother's side). At the time I did **LA VERGINE...** with him, he was the nephew of the AI-Italian president (laughs). I think he isn't very happy with the fact that he's only well known for playing Dracula.

ETC: On many of your films, such as **URSUS, IL TERRORE DEI KIRGHISI (HERCULES, PRISONER OF EVIL)**, Ruggero Deodato worked as an assistant director.

AM: Yes, that is true. He also directed parts of that film. I had a lot of problems and was not able to finish this film in time so my assistant, Deodato, shot several scenes parallel with to me, so we could finish the film as planned. Unfortunately, the distributor placed only my name on the credits which I found a little bit unfair, but he said two directors, one of them completely unknown, might harm business at the box-office. I think Deodato is one of the best B movie directors around. He has a large technical knowledge and the talent to make great and interesting movies. Unfortunately, it seems he failed in the last few years to find a producer who would give a chance to realize his dream projects. He's not the only one who has this problem. I wish him the very best.

ETC: In 1965 you directed four SF-movies, **IL CRIMINALI DELLA GALASSIA (THE WILD, WILD PLANET)**, **I DIAFANOIDI VENGONO DA MORTE (WAR OF THE PLANETS)**, **MISSIONE PLANETA ERRANTE (PLANET ON THE PROWL)**, and **LA MORTE VIENE DAL PLANETA AYIN (SNOW DEVILS)** for TV.

AM: Yes, it was some sort of serial called **FANTASCIENZA**. Two episodes were produced by Italian TV station, the other ones by an American one. Unfortunately, the stupid producer had the idea of releasing them to the cinema. You can imagine a TV-Movie from the sixties dealing with space ships and such FX stuff on a big screen. It doesn't make for a very good impression (laughs). I remember we had three months to shoot the entire series, including post-production. I directed four complete movies in only three months and believe me, it was very hard work. For everyone else involved, it was a fun project without any real stories or ideas and the results look exactly like that. Forget it, please (laughs).

ETC: **NUDE... SI MUORE (THE YOUNG, THE EVIL AND THE SAVAGE (SCHOOLGIRL KILLER))** is one of the few thriller pictures you made.

AM: Yes, but I don't like this one too much. It is OK, but I did another film in the thriller genre called **LA MORTE NEGLI OCCHI DEL GATTO** (**SEVEN DEATHS IN THE CAT'S EYE**) in 1972 which I prefer. I had Carlo Carlini for this film and in my opinion, he is one of the best cameramen I have ever worked with. Also, the cast was fantastic, including Jane Birkin. I think I succeeded in creating a weird, strange atmosphere. I love that film.

ETC: CONTRONATURA (THE UNNATURALS) was also a very strange and bizarre movie. I think it was your first German/Italian co-production, wasn't it?

AM: Yes, Arthur Brauner's CCC Company produced for Germany while I did for Italy. I tried to tell a strange story with a surreal atmosphere. However, I think the result wasn't exactly what I had in mind when I began shooting. There were many things working against me at that time. I also had, for the first time, a lot of troubles with the actors. The film, as it looks now is quite enjoyable, but you should have read my original script.

ETC: You worked with Klaus Kinski for the first time on the western, E DIO DISSE A CAINO... (AND GOD SAID TO CAIN...).

AM: Yes, he had the lead role in it and I really love that picture very much. He was a terrifying guy and a great actor. Certainly, we had a huge fight every morning on the set (laughs). He was crazy, but in a good way. When I saw him again in 1984 for **ARCOBALENO SELVAGGIO (CODENAME WILDEGEESE)**, I was quite astonished because he hadn't changed a bit. And again we had the same problems on the set we had 15 years earlier (laughs).

ETC: Is it true Kinski quite often took over the part of the director?

AM: Not really. But he always wanted to know exactly the reason for everything his character had to do in the film. If he wasn't able to understand the reason why he had to do something, he just refused to do it. It was usually really unimportant things he refused to do. One time I ordered him to go from one side of the room to the other because I needed a fill-in sequence. We never did that scene. He just said, "No, I don't know why." He always asked why and I usually answered, "Because I want to shoot that scene." (laughs loud). I think his way of behaving was also a bit of self-protection. At that time he worked in so many cheap, little productions with terrible scripts and really bad directors so I think he was justified in such behavior.

ETC: What about your involvement in CARNE PER FRANKENSTEIN (ANDY WARHOL'S FRANKENSTEIN) and SANGUE PER DRACULA (ANDY WARHOL'S DRACULA)?

AM: At that time I was working with producer Carlo Ponti. In all I did 11 pictures with him. When Warhol and director Paul Morrissey began working on **CARNE PER**

Joe Dallesandro (R) and Srdjan Zelenovic (L.) in **ANDY WARHOL'S FRANKENSTEIN**



FRANKENSTEIN Ponti brought me to the set as a sort of supervisor because the film was shot in 3-D and I had a little more experience with this technique. Later on I became much more involved in the production. The basic idea for the film was fantastic but they had problems realizing those ideas in a suitable fashion. I wrote several extra scenes and invented some characters. I guess, I ended up as the director of sorts. It was a great time and a big experience for me to work with Warhol.

ETC: L'ULTIMO CACCIATORE (THE LAST HUNTER) was your first war movie.

AM: Yes, I like that film very much. The producers sent me the script and I liked it from the first minute. I met the lead actor, David Warbeck, during the shooting of Sergio Leone's **GIU LA TESTA (DUCK YOU SUCKER)** where I did all the special effects. I called him in London and asked if he was interested. With this film, my career as an action and adventure director started. After that I directed mainly action oriented movies such as **CAR CRASH** and **I CACCIATORE DEL COBRA D'ORO (HUNTERS OF THE GOLDEN COBRA)**.

ETC: You mentioned GIU LA TESTA. How did you become involved as an FX-artist on a Sergio Leone picture?

AM: I was a good friend of Leone and he simply asked me if I was interested in working on the film. I only did this two times in my "director life", working on special effects for films I didn't direct myself. The other was a quite famous American production shot in Italy starring Marcello Mastroianni. Unfortunately I can't remember the title.

ETC: IL MONDO DI YOR (YOR HUNTER FROM THE FUTURE) was an Italian/Turkish co-production.

AM: It was almost completely Turkish. When you say "Turkish movie", it means it is a terrible picture (laughs). It was an attempt to combine the Italian with the Turkish movie industry. The film is terrible, but it did incredibly well all over the world. Columbia Pictures bought the rights for America and it opened quite successfully. Once and awhile I enjoy looking for **IL MONDO...** in those Movie Guides (such as Leonard Maltin's-ED) and I always discover a "bomb" or a "turkey" rating (laughs loud). It was a funny film done with almost no budget. It was a party film for me and I sometimes enjoy re-watching it.

ETC: You directed three action movies for German producer Erwin C. Dietrich. Can you tell us something about those films?

AM: Oh it was really hard work for me to do those pictures. In Germany, even my sort of family-action movies were considered as too violent, even for adults. Incredible! They edit the movies in a very strange way to

the point where you can't tell what is going on. I enjoyed doing those three films with a German crew. I also think the results were quite good in comparison to the small budget we had. I shot **ARCOBALENO SELVAGGIO** in 7 weeks, including all the special-effects shots, which is a very short time for this type of film. Especially if you have to work in a jungle and with Klaus Kinski (laughs)!

ETC: Is it true Bruno Mattei was first in line to direct those pictures?

AM: I'm not sure. I know Mattei had contact with Dietrich before and he also shot a film for him, perhaps some Hardcore flick (laughs). I don't think he was supposed to direct the first two films, maybe **DER COMMANDER (THE COMMANDER)**, because I remember finishing **TREASURE ISLAND** for RAI TV. Mattei told me he might direct some war flick for Dietrich. I became known to Dietrich because he bought the German rights to my film **TORNADO** and he liked it so he and his cameraman, Peter Baumgartner, came to Rome to discuss the project with me.

ETC: INDIO was quite a success all over the world. Do you like the film?

AM: Well...yes. The first one was quite easy to do but I had some problems with the second one (now out on Live Video-ED) because we had to prepare many difficult scenes and special effects. Working with the Indians was really easy and incredibly interesting. We did the whole film in just six weeks. I spent a lot of time finding an easy way to shoot inside the jungle. Usually you never really go inside the woods, this would be far too difficult for such a small production, because the lighting is much more difficult and needs some expertise. We found a large open space inside the jungle where we could shoot everything. This way, the work was safe, easy and we never had to worry about those damn snakes (laughs).

ETC: In the last decade you mainly made action and war movies. Don't you want to return to the Fantastic genre since you mentioned before how much you like this genre?

AM: I always do films at the wrong moment, five years before or after a popular trend. I don't know why. This remains the big mystery of my life. Seldom has a producer offered me a script with an interesting idea at the right moment and no one has offered me a horror project in the last few years which is hard to understand since horror meant big business a few years ago. I would really love to shoot that type of film again but I think the big trend of Fantastic films is over for the moment. I'm afraid I'll have to continue directing action stuff. I have to say I really like to do all sorts of films. I love horror, adventure, action, peplum, western, everything. Maybe the horror films of today go a little too far and this is also the reason why nobody is interested in those films anymore. The directors concentrated too much on violence and forgot atmosphere and style. People have seen everything on the screen so



Antonio Margherita (C) and Anthony Quinn (R)
on the set of **TREASURE ISLAND IN OUTER SPACE**

the directors should stop trying to top each other in terms of violence. I feel very sorry for the genre since it is so intelligent and can offer so much,

ETC: In 1983 there was a film announced called *ERCOLE IN BLU JEANS*, but it was never made.

AM: I don't know this project at all. Those producers quite often use my name to announce some stupid crap-movie. Maybe they think their chances to sell it are a little bit better if they do so. I think there are countless projects announced with my name attached which never become a reality and which I never hear of.

ETC: It has been said that you worked as some sort of "technical advisor" for Kubrick's 2001.

AM: Well... "technical advisor" is quite a broad application. I have some friends who worked on the FX for 2001 so they asked me if I was interested in helping them. I really did not do very much on Kubrick's film.

ETC: Your style has changed quite often in the last few years. Is this because you prefer to work as a team?

AM: I don't think I have a personal style. In my opinion, style is what the script wants from you. You can only create a style if you want to do the same sort of picture again and again, or want to create at least the same atmosphere. I never wanted to do that. I changed styles because I changed the subject of my movies. I think all Italian directors are able to create some type of personal style if they want to because they are the only directors in the world who really work on everything. Scriptwriting, production, lighting, camerawork, editing, dubbing, really everything. You have to be an expert in everything to be a good director here in Italy. If not, your movie turns quite soon into a catastrophe because everybody expects you to give orders and if you're not able to —

ETC: What is the budget for one of your usual pictures?

AM: It depends on what I have to do. At the moment I am working on a new project which will be an incredibly expensive production by Italian standards. We have to fill 6 hours running time with 20,000 extras, costumes, buildings, etc. A lot of things to do and a lot of money to spend. However, I'm sure we will spend only half the money for the entire film compared to what an American company would spend on the pre-production (laughs). Usually Italian B movies cost around \$900,000 to \$1,500,000. The problem is that times have changed and you have to spend three times as much as you did 10 years ago to get the same results. I wish the old *SPACE MEN* times would come back. That one only cost \$60,000 (laughs loud).

ETC: What new project are you talking about?

AM: The production title is *GENGHIS KHAN* and it is a



mini-series for TV, co-directed by Ken Annakin who directed *THE LONGEST DAY*. I am concentrating all my energy on it right now. We will film in Turkey, China and also in Russia. After this one I hope to do a film for the cinemas. I think it is very difficult at the moment, not just in Italy but all over the world. I spoke with Peter Baumgartner in Berlin because I wanted him for one of my next pictures. He is mainly working in the dubbing business now because there are no projects on hand in Germany. He only did one comedy in Switzerland in the last few years. I hope a new generation will come with different ideas and some interest in putting money back into the movie industry. The problem is not the directors but the producers. Everybody here in Italy says we have no more interesting young directors. I say they have to stay in the underground because nobody dares to produce a film for an unknown director. All the good B producers, such as Fabrizio De Angelis (aka Larry Ludman) for example, disappeared. We no longer need the type of producer who puts 50% of the budget in his pocket and the other 50% into the movie. This is not the way it can work. We need people who love the business.

ETC: Do you think the future looks rather bleak for Italian films?

AM: Everything is going to have to change completely. In a few years everyone will have to make their decision on which way they will go. Producing and directing cheap C movie crap will ruin our industry sooner or later. The Italian film industry is ill, very ill and even directors such as Fellini, Argento and Bertolucci have to look to American producers to make movies. Ten or fifteen years from now we will again produce good, interesting and most importantly, Italian films or we will no longer produce films at all. If you look at several films from new young directors, you might think those films are terrible. I know some of these directors and I also know what circumstances they have to work under. I am sure if you give them the chance to work with a good crew and a minimum budget, they will be able to make fantastic, wonderful movies. The language is still a big, big problem. It is almost impossible to sell a movie to America if it is not shot in English with English speaking actors. This may sound absurd but it is exactly as I said. But believe me, I will stay some more years in this business and there is nothing that can stop me.

AN UNABASHED HOMAGE TO BARBARA BOUCHET

BY ERIK SULEV

Of all the actresses that have appeared in the films covered by ETC, few have been as memorable as Barbara Bouchet. Like the prolific Rosalba Neri and Edwige Fenech, Bouchet appeared most frequently in European thrillers, and sexy comedies during the 70's. In fact, one Italian film magazine considered both Bouchet and Fenech as the unequalled "Queens of the sexy-film during the 70's". Most ETC readers however, would most likely recognize Barbara for her work in Italian lensed "thrillers", most notably Lucio Fulci's excellent *NON SI SEVIZIA UN PAPERINO* (*DON'T TORTURE A DUCKLING*), in which she starred as the seductive (and frequently unclothed), Patricia. Besides Fulci, Barbara worked for just about every other Italian ETC director, including Antonio Margherita, Sergio Martino, and the inimitable Alfonso Brescia.

Unfortunately, most of these features are unavailable on English language U.S. labels, but Barbara Bouchet fans should take note: numerous titles can be found in Italian video stores, or through mail order companies (Video Search Of Miami has an incredible selection, many in English Language).

Born Bärbel Gutscher on August 15, 1943 (or according to the French magazine *SEX STARS SYSTEMS* #11, 1945 in Czechoslovakia) in Reichenburg, West Germany, Barbara was the oldest of three sisters and two brothers. As a young teenager, Barbara studied classical ballet in Monaco before emigrating to America with her parents. After abandoning ballet because of a minor accident, she went against her parents' wishes and moved to Los Angeles and modeled while taking acting lessons until she was 18. Soon after, Barbara was "discovered" by none other than director Otto Preminger, who signed her to a seven year

\$600 per week contract. Despite the jump-start that her association with Preminger could have given her career, Barbara was offered little other than bit parts in films, and guest spots on television series. Although she was able to work with directors like Preminger, J. Lee Thompson, and Bob Fosse, and act alongside the likes of Marlon Brando, David Niven, Shirley Maclaine during her American film career, Barbara never got a role much meatier than starring as Miss Moneypenny in the spoof *CASINO ROYALE*.

Not surprisingly, her dissatisfaction with her contract with Preminger, led her to ask to be released after two years.

Further dissatisfaction with the Hollywood system ensued when Barbara was regarded as little more than a "glamour girl", and substantial roles were hard to find. Ironically enough, it was her promotional work for the American made *SWEET CHARITY* that led to her being "discovered" yet again, this time by an Italian producer, who not only wanted to put Barbara in his next film *COLPO ROVENTE* (*RED HOT REVENGE*), but was also willing to publicize Barbara, and heavily promote her as a star in Italy. Not surprisingly, *COLPO ROVENTE* was not only her first Italian film, but gave Barbara the opportunity to leave the U.S., and start fresh in the Italian film industry.

From 1970 onwards, Barbara was flooded with acting offers for numerous thrillers, sexy-comedies, and dramas. In 1972 alone, she appeared in no less than 14 features.



Given a lead role in several films, Barbara often acted in many more doing smaller parts, usually as the first person to be knocked off by the Killer, in order to accommodate all the films in her ever-increasing schedule. A main feature of most of Barbara's roles was that at some point during the film, her clothes came off.

In an early 70's interview with Jean Houghton, Barbara was asked if doing nude scenes bothered her. Her reply was that as long as the required scenes were in good taste and that there was a "need" for them, then she had no problems with them. In the same interview, Barbara discussed her method of dealing with the curious Italian eyes on the film set:

"For example, on one film, *DON GIOVANNI*, the very first day I had a nude love scene. So I took my clothes off and said "Okay, now?" Just for a second there were oohs and aahs and then nobody looked - they couldn't have cared less. But if I had a sheet here and there, they would have tried to see if they could see something more. But if you hit them straight in the eye with it, they're bored in five minutes."

Judging from the frequency of Barbara's nude scenes, it's safe to say that there must have been more bored film crews in Italy than anywhere else!

In 1974, Barbara married Italian producer Luigi Borghese, and in 1976, they had their first son Alessandro, who's birth led Barbara to appear in fewer roles than she had previously so that she could spend more time with her family. This new aspect in Barbara's life may have also led to her decision to alter the types of roles she chose.

By 1975, Barbara started to leave the thrillers after having been murdered, terrorized, and abused countless times (check out her treatment at the hand of Henry Silva in *CRY OF A PROSTITUTE*), and expressed a desire to devote more of her time to comedies and dramas, some of which became the most successful in Italy at the time. Working with director Sergio Martino several times, Barbara starred in the amusing *SEX WITH A SMILE* films, and starred with none other than Edwige Fenech in *LA MOGLIE IN VACANZA...L'AMANTE IN CITTA* (*WIFE ON VACATION...MISTRESS AT HOME*), a combination which should please more than a few ETC readers! Barbara starred opposite international stars like Marcello Mastroianni, Monica Vitti, and Ugo Tognazzi in features that received international critical acclaim. As well, Barbara's talents certainly did not go unnoticed by the Italian government and film community, and she capped off the 70's by being awarded a "Valentino" award in 1979 as recognition for her work in show business.

As the 1980's commenced, Barbara still appeared in a few films, but nowhere near the number she had done ten years earlier. Now an established actress and celebrity in Italy, as well as being financially secure, it was no longer necessary for Barbara to work as hard as she once had. Still, she took on the vigorous task of becoming the host of "The Beauty Center Show" on Italian TV station Italia 1 opposite well-known comedians Franco and Ciccio. Interestingly enough, Barbara returned to American television to appear in the mini-series *SCARLET AND BLACK* along side Gregory Peck and Sir John Gielgud.

In the last few years, Barbara has decided to spend more time with her growing family - in 1988 at the age of 45, Barbara gave birth to another son Massimiliano. Recently, during the last year, Barbara returned to Italian TV opposite Gerardo Amato in a romantic drama. Although it is very unlikely that Barbara will leave her semi-retirement and return to the Italian cinema, there is literally a wealth of Barbara Bouchet titles that ETC fans can search out on video, many of which are highly recommended as great viewing despite being available only in another language. Who knows, until that MGM letterboxed laser-disc release of *BLACK BELLY OF THE TARANTULA* hits the streets, we Barbara Bouchet fans will have to make do with what we have!



filmography **BARBARA BOUCHET**

**BY ERIK SULEV AND
MIKE FERGUSON (Cinefacts)
additional information
by Bertil Lundgren**

1963 - **MOVE OVER DARLING** dir: Michael Gordon; st: Doris Day, James Garner, Chuck Connors

1964 - **BEDTIME STORY** dir: Ralph Levy st: Marlon Brando, David Niven, Shirley Jones

-**THE BEST MAN** dir: Franklin J. Schaffner; st: Henry Fonda, Cliff Robertson, Edie Adams, Shelly Berman

-**GOOD NEIGHBOR SAM** dir: David Swift; st: Jack Lemmon, Romy Schneider (Bouchet - "Receptionist")

-**WHAT A WAY TO GO** dir: J. Lee Thompson; st: Shirley MacLaine, Paul Newman, Robert Mitchum, (Bouchet - "girl on plane")

-**SEX AND THE SINGLE GIRL** dir: Richard Quine; st: Tony Curtis, Natalie Wood, Henry Fonda (Bouchet - "Frannie")

- **A GLOBAL AFFAIR** dir: Jack Arnold; st: Bob Hope, Yvonne De Carlo, Robert Sterling, John McGiver (Bouchet - "girl")

1965 -**IN HARM'S WAY** dir: Otto Preminger; st: John Wayne, Kirk Douglas, (Bouchet - "Liz Eddington") **NUDE DEBUT!**

-**JOHN GOLDFARB, PLEASE COME HOME** dir: J. Lee Thompson; st: Shirley MacLaine, Peter Ustinov (Bouchet - "Astrid Porche")

1966 -**AGENT FOR H.A.R.M.** dir: Gerd Oswald; st: Mark Richman, Wendell Corey, (Bouchet - "Ava Vestok")

1967 -**CASINO ROYALE** dir: John Huston, Ken Hughes, Val Guest, Robert Parrish, Joseph McGrath; st: David Niven, Peter Sellers, Ursula Andress, (Bouchet - "Miss Money Penny")

1968 -**DANGER ROUTE** dir: Seth Holt; st: Richard Johnson, Carol Lynley, (Bouchet - "Mari")

1969 -**SWEET CHARITY** dir: Bob Fosse; st: Shirley MacLaine, John McMartin, Ricardo Montalban, (Bouchet - "Ursula")



*from **BADESSA DI CASTRO** (ABBESS OF CASTRO)*

1970 -**COLPO REVENTE** [RED HOT REVENGE / RED HOT SHOT / THE SYNDICATE: A DEATH IN THE FAMILY] dir: P. Zuffi; st: Michael Reardon, David Groh, Eduardo Cianelli, (Bouchet - "Monica")

-**L'ASINO D'ORO: PROCESSO PER FATTI STRANI CONTRO LUCIUS APULEIO, CITTADINO ROMANO** [THE GOLDEN ASS: THE TRIAL OF ROMAN CITIZEN LUCIUS APULIUS FOR WITCHCRAFT] dir: Sergio Stina; st: John Steiner, Samy Pavel, (Bouchet - "Fotis")

-**THE SURABAYA CONSPIRACY** [GOLD SEEKERS] dir: Wray Davis; st: Michael Preston, Michael Rennie, Richard Jaeckel

-DUE PER CANDIDA, CANDIDA PER TUTTI [THE EVIL EYE / IL DEBITO CONJUGALE] dir: Franco Prosperi; st: Anita Ekberg, Lando Buzzanca

-UNO DI DUELLI [ONE OF THOSE / THE FEDERAST] dir: Fernando Di Leo; st: Peter Tracy, Gianni Machia, Margaret Lee

-BRANCALEONE ALLE CROCIATE [BRANCALEONE AT THE CRUSADES] dir: Mario Monicelli; st: Vittorio Gassman, Adolfo Celi

-CERCA DI CAPRIMI [TRY TO UNDERSTAND] dir: Mario Laurenti; st: Massimo Ranieri, Bely Lencar

-IL PRETE SPOSATO [THE MARRIED PRIEST/THE SWINGING CONFESSORS] dir: Marco Vicario; st: Rosanna Podesta, Lando Buzzanca, Salvo Rantone, (Bouchet - "Signora Marchio")

1971 -LE CALDE NOTTI DI DON GIOVANNI [LE AVVENTURE E GLI AMORI DI DON GIOVANNI / THE LOVES AND ADVENTURES OF DON JUAN] dir: Alfonso (Al Bradley) Brescia; st: Robert Hoffman, Luciana Paluzzi (Bouchet - "Esmeralda de Vargas")

-LA TARANTOLA DAL VENTRO NERO [THE BLACK BELLY OF THE TARANTULA] dir: Paolo Cavara; st: Giancarlo Giannini, Stefania Sandrelli, Claudine Auger, (Bouchet - "Maria Zam")

-NON COMMITTETE ATTI IMPURI [THOU SHALL NOT SIN / DO NOT SIN] dir: Giulio Petroni; st: D. Crosturosa, Claudio Gora, Marisa Merlini, Rosalba Neri, Lionel Stander, Raymond Pellegrin

1972 -ALLA RICERCA DEL PIACERE [AMUCK! / MANIAC MANSION / HOT BED OF SEX] dir: Silvio Amado; st: Farley Granger, Rosalba Neri (Bouchet - "Greta")

-L'UOMO DAGLI OCCHI DI GHIACCIO [THE MAN WITH THE ICY EYES] dir: Alberto de Martino; st: Antonio Sabato, Victor Buono, Keenan Wynn

-MILANO CALIBRO 9 [MONEY CONNECTION / CALIBER 9] dir: Fernando Di Leo; st: Gastone Moschin, Mario Adorf, Frank Wolff, (Bouchet - "Nelly")

-UNA CAVALLA TUTTA NUDA [THE NAKED MARE] dir: Franco Rossetti; st: Don Backy, Renzo Montagnani, Rita Di Lernia, (Bouchet - "Gemmata")

-NON SI SEVIZIA UN PAPERINO [DON'T TORTURE A DUCKLING] dir: Lucio Fulci; st: Florinda Bolkan, Tomas Milian, Irene Papas, (Bouchet - "Patricia")

-VALERIA DENTRO E FUORI [V: AS IN VALERIE/ VALERIA INSIDE AND OUT] dir: Brunello Rondi; st: Erna Schurer, Pier Paolo Capponi, Umberto Raho

-FINALMENTE... LE MILLE E UNA NOTTE [HOUSE OF 1000 PLEASURES / BED OF 1000 PLEASURES] dir: Antonio (Anthony Dawson) Margheriti; st: Femi Benussi, Barbara Marzano, Esmeralda Barros, (Bouchet - "Princess")

-FORZA G [WINGED DEVILS] dir: Duccio Tessari; st: Riccardo Salvino, Pino Calziti, Giancarlo Prete, (Bouchet - "the Nurse")

-CASA D'APPUNTAMENTO [THE FRENCH SEX MURDERS / THE BOGEYMAN] dir: F. L. Morris (Ferdinando Merighi); st: Robert Sauci, Anita Ekberg, Rosalba Neri

-ANCHE SE VOLESSI LAVORARE, CHE FACCIO? [EVEN IF I WANTED TO WORK, WHAT COULD I DO?] dir: Flavio Mogherini; st: Enzo Cerusico, Nino Davoli

-RACCONTI PROIBITI... DI NIENTE VESTITI [MASTER OF LOVE] dir: Brunello Rondi; st: Rossano Brazzi, Silva Marti, (Bouchet - "Duchess Lucrezia")

LANDO BUZZANCA



LA CALANDRIA BARBARA BOUCHET

-LA CALANDRIA dir: Pasquale Festa Campanile; st: Lando Buzzanca, Salvo Rantone, Agostina Belli, Laura Antonelli, Mario Scaccia, Giusi Raspani Dandolo, Cesare Gelli, Maria Grazia Spina

-LA DAMA ROSSA UCCIDE SETTE VOLTE [THE RED QUEEN KILLS SEVEN TIMES / THE CORPSE THAT DIDN'T WANT TO DIE] dir: Emilio F. Miraglia; st: Ugo Pagliaro, Marina Malfatti, Sybil Danning (Bouchet - "Kitty")

-DONNE SOPRA FEMMINE SOTTO [KNOCK OUT THE ROGUE / THE ROGUE/ KNOCKOUT] dir: Boro ("Gregory Simpson") Draskovic; st: Margaret Lee, Milan Galovic, Milja Valjanovich, (Bouchet - "the American")

1973 - CONOSCENZA MATRIMONIALE [ANCORA UNA VOLTA PRIMA DI LASCIARSI / MATRIMONIAL KNOWLEDGE / ONE MORE TIME BEFORE YOU LEAVE] dir: Alberto Cardone; st: Corrado Pani, Franco Fabrizi, Olga Biserà

-ANCORA UNA VOLTA PRIMA DI LASCIARCI [THE SEXY VIRGIN] dir: Giuliano Biagetti

-QUEL CAPELLO DI MADONNA dir: M. Laurenti

-UN TIPO CON UNA FACCIA STRANA TI CERCA PER UCCIDERTI [THE MEAN MACHINE / RICO / CAULDRON OF DEATH / DIRTY MOB] dir: Tulio Demicheli; st: Chris Mitchum, Arthur Kennedy, Malisa Longo, (Bouchet - "Scilla")

1974 - QUELLI CHE CONTANO [CRY OF A PROSTITUTE / THE BIG SHOTS] dir: Andrea Bianchi; st: Henry Silva, Mario Landi, Fausto Tozzi, (Bouchet - "Margie")

-LE BADESSA DI CASTRO [THE ABBESS OF CASTRO / THE MOTHER SUPERIOR OF SIN] dir: Armando Crispino; st: Pier Paolo Cupponi, Belyne Stewart, Antonio Contafora, (Bouchet - "Elena Di Campireali")

-IL TUO PIACERE E IL MIO [YOUR PLEASURE IS MINE] dir: Claudio Raccà; st: Ewa Aulin, Sylva Koscina, Fenni Benussi

-LA SVERGOGNATA [THE SHAMELESS] dir: Giulio Biagetti; st: Philippe Leroy

1975 - AMORE VUOL DIRE GELOSIA [LOVE MEANS JEALOUSY] dir: Maurizio Severino; st: Enrico Montegano, Milena Vukotic, Gino Santareole

-PER LE ANTICHE SCALE [DOWN THE ANCIENT STAIRCASE] dir: Mauro Bolognini; st: Marcello Mastroianni, Françoise Fabian, Marthe Keller, (Bouchet - "Carla")

-L'ADULTERA [THE HOOK] dir: Eric Andreou; st: Gunther Stoll, Bob Behling

-L'ANATRA ALL'ARANCIA [DUCK IN ORANGE SAUCE] dir: Luciano Salce; st: Monica Vitti, Ugo Tognazzi, John Richardson, (Bouchet - "Patty")

-40 GRADI ALL'OMBRA DEL LENZUOLO [SEX WITH A SMILE] dir: Sergio Martino; st: Enrico Montesano, Marty Feldman, Sydne Rome, Dayle Haddon (Bouchet - "Vittoria")

-L'AMICA DI MIA MADRE [MY MOTHER'S FRIEND] dir: Mario Ivaldi; st: Carmen Villani, Roberto Lencì, Raul Martinez

1976 - CON LA RABBIA AGLI OCCHI [DEATH RAGE] dir: A. Margheriti; st: Yul Brynner, Massimo Ranieri, Martin Balsam, (Bouchet - "Anna")

-BROGLIACCIO D'AMORE dir: Decio Silla

-TUTTI POSSONO ARRICHIRE TRAME I POVERI [EVERYONE CAN GET RICH BUT THE POOR] dir: Maurizio Severino; st: Enrico Montesano, Anna Mazzamauro (Bouchet - "Alexandra")

-SPOGLIAMOCI CON SENZE PUDOR... [SEX WITH A SMILE 2/ LOVE IN FOUR EASY LESSONS] dir: Sergio Martino; st: Ursula Andress, Johnny Dorelli, Alberto Lionello (Bouchet - "Vittoria")

1977 - DOVE, COME E QUANDO? L'APPUNTAMENTO [THE APPOINTMENT] dir: Giuliano Biagetti; st: Renzo Montagnani, Orchidea De Santis, Maria Pia Conti

1978 - COME PERDERE UNA MOGLIE E TROVARE UN' AMANTE [HOW TO LOSE A WIFE AND FIND A LOVER] dir: Pasquale Festa Campanile; st: Johnny Dorelli, Stefania Casini, Enzo Carnavale, (Bouchet - "Helen")

-DIAMANTI SPORCHI DI SANGUE [BLOOD SPATTERED DIAMOND/ BLOOD RED DIAMONDS] dir: Fernando Di Leo; st: Claudio Cassinelli, Martin Balsam, Pier Paolo Cupponi

1979 - SABATO, DOMENICA E VENERDI dir(s): Castellano & Pipolo, Sergio Martino, Pasquale Festa Campanile; st: Michele Placido, Antonio Fernandez, Margot Cottins (Bouchet - "Enza")

-SONO FOTOGENICO [I AM PHOTOGENIC] dir: Dino Risi (Bouchet - Flays herself)

-LIQUIRIZIA [LICORICE] dir: Salvatore Samperi; st: Massimo Anzellotti, Enzo Carnavale, Christian De Sica, (Bouchet - "Raffaella")

1980 - LA MOGLIE IN VACANZA...L'AMANTE IN CITTA [WIFE ON VACATION, MISTRESS AT HOME] dir: Sergio Martino; st: Edwige Fenech, Renzo Montagnani, Lino Banfi (Bouchet - "Valeria")

1981 - PER FAVORE, OCCUPATI DI AMELIA [PLEASE TAKE CARE OF AMELIA] dir: Flavio Mogherini; st: Renzo Montagnani, Dianni Cavina, Leopoldo Mastelloni, (Bouchet - "Amelia")

-PERCHE NON FACCIAMO L'AMORE? (PORQUE NO HACEMOS EL AMOR?) [OPEN YOUR MOUTH

HOY, LUNES, ESTRENO
 ESTA PELICULA LE DESCUBRIRA
 TODAS LAS PICARDIAS DE SU MARIDO



**¿PORQUE NO
 HACEMOS EL AMOR?**

BARBARA / COOL IT...BOYS AND GIRLS / NO
 SEX...WE'RE OVERSTRESSED] dir: Maurizio Lucidi;
 st: Renzo Montagnani, Cinzia De Ponti, Gianfranco
 D'Angelo (Bouchet - "Emanuela")

-SPAGHETTI A MEZZANOTTE [WHAT IF YOUR
 WIFE HAD A LOVER?] dir: Sergio Martino; st: Lino
 Banfi, Alida Chelli, Pippo Santonastaso

-CREMA CIOCCOLATA E P...PRIKA [CHOCOLATE
 AND PAPIKA] dir: Massimo Taramini; st: Silvia
 Dionisio, Renzo Montagnani, Giuseppe Greco (Bouchet -
 "Eleonora Bonierzi")

1984 - DIAMOND CONNECTION dir: Sergio
 Bergonzelli; st: William Berger, Gordon Mitchell

TELEVISION:

1962 - THE BOB NEUHART SHOW

1964 - THE ROGUES (11-29-64)
 "Plavonia, Hail and Farewell"

1965 - VOYAGE TO BOTTOM OF THE SEA (10-24-65)
 "The Left-Handed Man", (as "Tippy
 Penfield")

1966 - THE MAN FROM U.N.C.L.E. (3-18-66)
 "The 'Project Deephole' Affair", (as
 "Nardessus Darling")

1967 - TARZAN (11-23-68)
 "Jungle Ransom", (as "Phyllis Fraser")
 - THE VIRGINIAN (12-27-67) "Fortress"

1968 - STAR TREK (2-3-68)
 "By Any Other Name", (as "Kelinda")

1972 - COOL MILLION [THE MASK OF MARCELLA]
 dir: Gene Levitt; st: James Farentino, John Vernon,
 Christina Belford, (Bouchet - "Carla Miles")

1983 - THE SCARLET AND THE BLACK dir: Jerry
 London; st: Gregory Peck, Christopher Plummer, John
 Gielgud, (Bouchet - "Nia Pepler")

1983 - THE BEAUTY CENTER SHOW dir: Valerio
 Lazaron; st: Barbara Bouchet, Franco Franchi & Ciccio
 Ingrassia ("Franco & Ciccio")

**ANNOUNCED TO STAR IN, BUT DOES NOT APPEAR IN
 FINAL VERSION:**

1969 - BLONDE KODER FUR DEN MORDER
 [DEATH KNOCKS TWICE / UNE FILLE BLONDE
 POUR LE TUER] dir: Harald Philp

1972 - SETTE ORCHIDE MACCHiate DI ROSSO
 [STEVEN ORCHIDS STAINED WITH BLOOD /
 SECRET OF THE SILVER HALF MOON] dir:
 Umberto Lenzi; st: Antonio Sabato

-UNA RAGAZZA TUTTA NUDA ASSASSINATA NEL
 PARCO [NAKED DEAD GIRL IN THE PARK] dir:
 Alfonso Brescia; st: Robert Hoffman, Irina Demak, Adolfo
 Celi

1974 - VIOLENZA dir: Alberto de Martino

1975 - BOGLIACCO D'AMORE [SHADOWS OF THE
 PAST] dir: Decio Silla; st: Enrico Maria Salerno, Senta
 Berger, Paolo Carlini

1976 - DI CHE SESSO SEI? [WHAT'S YOUR SIGN?]
 dir: Sergio Corbucci; st: Paolo Villaggio, Maringela Melato,
 Renato Pozzetti

1982 - CHAMPAGNE IN PARADISE dir: Flavio
 Mogherini; st: Giuliano Gemma

**TITLES WITH NO DEFINITIVE INFORMATION, CAN
 ANYONE HELP?:**

1973 - QUEL CAPELLO DI MADONNA dir: M.
 Laurenti

1976 - TAKE OFF

1977 - HORIZONS

1978 - TRAVOLTO DAGLI AFFETTI FAMILIARI

1986 - THE OTHER VARIETY dir: A. Falqui



THE SERGIO STIVALETTI INTERVIEW

BY PETER BLUMENSTOCK & MICHAEL NAGENBORG

I heard you studied medicine before you became a make-up artist.

That is true. I studied medicine a long, long time ago. I have to say it was a very important time for me because I had the chance to see many interesting and obscure things such as genetic mutations for example. I used such an impression of a mutation for my very first film **PHENOMENA**. That sort of mutation really exists. I think it is called the "Patau Syndrome" but I am not sure now. This is also the reason why the **PHENOMENA** monster is called Patau by Dario and me (laughs).

How did you get the SPFX job on PHENOMENA? Wasn't it pretty hard for a newcomer to get into a Dario Argento picture?

Yes, but I had a very good friend. His name is Maurizio Garrone and he usually handles all the animals for Dario's pictures. For **PHENOMENA** he managed to bring all those insects onto the set. He called me one day and asked if I was interested in working for Dario. This was certainly something special for me. He said I had to create some rotting corpses and stuff like that. I also

made several drawings of the monster for Dario and he was very pleased with my design so he hired me to do the monster make-up and all the other FX in the picture. I really was lucky. It is not easy in Italy to get that job so quick and easily. I was also very happy because doing decaying corpses are only standard FX, but creating a real frightening monster gave me the opportunity to use my medical knowledge and to be creative and realistic at the same time. That is how I became a "monster maker" for Dario (laughs).

Was the whole monster-design your own idea or did Argento change anything?

No, it was completely my creation. I got my idea out of a well known book about genetic mutations. I certainly changed it a little bit for cinematographic reasons. I made the whole design a little bit more horrifying. I also changed the color of the monster's eyes because in the film it was supposed to have lived under the earth.

There are rumors about two different versions of DEMONI and DEMONI II including completely different endings and more violence for the Asian market. Is it true?

I don't think they did another ending for DEMONI. At least I don't know anything about such a second ending. I can remember a different ending for DEMONI II. Well, to be honest it wasn't a different ending but the whole movie was a little bit longer than it is now. Currently you can only see the hero and the girl coming into the television studio. You could say it was more or less a happy ending for both. In the original version the girl has her child inside that studio and it is actually a little demon. I had to build that little demon baby for the film, you know.

When I spoke with Luigi Cozzi, he told me the producer was not very happy with Lamberto Bava's ending of DEMONI so Argento shot another ending which you can now see in the released version.

No, I don't think so. I can't remember the whole film that well. I can only remember they shot the ending for DEMONI at my home because they didn't have enough money to pay the studio for one more day (laughs). It is certainly possible Dario shot another ending without me. For sure I was involved in the two different versions of DEMONI II.

Talking about those special violent versions you mentioned: I can remember a scene where a demon breaks out of a girl's back. We shot two different versions. One as it appears now in the film and one where you can see the empty skin of the girl lying on the floor (NOTE: Check out the Dario Argento book by Luigi Cozzi for a photo of this skin sequence). You know, it was not really a more violent effect, just a different one so Lamberto and Dario had the choice during editing. In DEMONI II we shot the first transformation scene of the girl at the birthday party differently. When you can see the demon's nails coming out of her hand,

blood spurts all over the party guests and on the apartment walls. That is all I can remember now.

What sort of fantastic movies do you prefer - Horror, Science Fiction or Fantasy?

Well, I am a FX artist, so I certainly love to do creatures, monsters and all that stuff, but I also want a story in the movie. In a picture such as DEMONI, there is not much story left, just one effect after the other (laughs). I love movies with a good story but also with FX in it. I think this is the best combination. I also love Science Fiction. I love all that fantastic stuff. I think people shouldn't



Sergio Stivaleri's creation for DEMONS 2

classify pictures into 'Horror', 'Science Fiction' or whatever. That is boring and the movie has no more surprises to offer. I think fantastic films is the best word for that sort of film.

Do you have plans to direct someday?

Yes, sure. I think every special FX artist who has been in the business for a length of time wants to direct. Whenever I do an effect I certainly have my own vision how it should appear on the big screen, but unfortunately it seldom appears the way I would have wanted to see it. Nobody can dream your dreams, you know. Not even the best and most interesting directors. They just realize their own dreams and visions.

Can you tell me something about DEMONI III?

Well, DEMONI III became LA CHIESA as you already know. They changed the script completely into a different kind of film. All that is left is Lamberto Bava's basic idea: the whole movie should play most of the time inside a big church. By the way, I have my personal script for DEMONI III because I would love to direct this movie. I had so many, many ideas for that picture I would love to realize them someday.

Isn't it difficult to work with Dario Argento? He is well known as an incredible perfectionist and I think it must be especially difficult for an FX artist to handle this.

It depends. Sometimes it is very, very difficult. Dario is a person that does not speak very much on the set. He is a completely different person when he shoots a movie. You have to understand him and what he wants. If you do so, it is no problem at all and you can do a good job for him, if not... (laughs). He always handles the murder weapon in his films.

That is quite good for me because he is responsible for all errors during those scenes (laughs). When I prepared that *scissor into hand* effect for the opening scene of PHENOMENA, I was very nervous because it was my very first movie, you know. Dario wanted to handle the scissors by himself so I was very happy. I was only moving the fingers of the fake hand. I have to say Dario seldom makes any mistakes in his FX scenes. He is quite a good killer (laughs).

It was said that many FX scenes from OPERA were removed from final print including many of your mechanical crow puppet scenes.

OPERA is a very strange film for me. I made only a few FX for this picture. Also, I was only on the set a few days. You are right about the crows. Now you can only see a few seconds of my mechanical puppet. Dario cut those scenes. I don't know why.

On IL NIDO DELL' RAGNO you worked for the very first time with stop-motion animation.

Not really. I built a big stop-motion model insect for a close-up scene in PHENOMENA. I had to do a lot of experiments at my home for that stop-motion insect but Dario had made up his mind. I don't think he was very happy with the look of stop-motion at all.

Do you know in what scene this insect was supposed to be seen?

I think when Jennifer Connelly follows this gleaming hug. I don't know for sure.

What sort of FX do you prefer. . . stop-motion, visual FX or mechanical and make-up stuff?

Well, it depends on the script and how much freedom I have on the set. I love to do a little bit of everything once in a while. I like to act a little bit like 'ILM' on my sets (laughs loud).



Silvestri's monster from DEMONS

One FX scene from LA CHIESA seems to be influenced by a Boris Vallejo drawing. I am speaking about that winged demon holding a naked girl.

Oh yes, that is true. I am not very happy with this effect. I wanted to realize this scene with a matte-painting because I thought it would look more poetic and surreal. I wanted to use a real naked girl for the scene but a painted bizarre and surreal-looking devil. I think the devil now looks too cheap, not fantastic enough.

You also worked on Lamberto Bava's FANTAGIRO. I heard the movie contains a lot of interesting FX. Wasn't it very hard to realize so many FX on a TV-movie budget?

Well, the budget was not really low to be honest. They put a lot of cash into costumes, sets and all that stuff, but unfortunately, the FX-budget was incredibly small. When I read the script the very first time I had the wildest visions including an army of speaking stones and trees and such stuff. Certainly I had to censor my dreams drastically so now you can only see one speaking stone and one tree. Sad but true. I haven't seen the finished picture but a very good friend of mine did. He told me it is a quite nice little film and the FX look very expensive, so I think I did my job well.

You also worked with Bava on his LA MASCHERA DELL' DEMONIO. Have you seen this picture yet?

(Laughs) Yes. (Smiling) Well, no comment. (Laughs again). No, I don't like the film and I don't like my FX in it either. It is always the same old problem...I try to do the best FX I can with the budget I have, but very often they just don't know the best way to place it into the film. The lighting isn't correct and the actors act wrong. This was the case in LA MASCHERA...2. This is also why I want to direct.

Are you going to work on Dario's next picture, AURORA'S ENIGMA [Now known as TRAUMA]?

Yes, I think so, Dario told me to prepare some drawings of a special murder weapon that is able to fly. From what I have heard about the script I have to do a lot of dummy-heads and some decapitation scenes. Pretty bloody stuff, I think.

What is working with Michele Soavi like?

Michele is another kind of personality compared to Dario. Also, Michele is the same age as me and we are very good friends so it is much easier for me to say to Michele that a scene seems stupid than it is with Dario. For sure I have to say it is not easy working with Michele, because he has a very clear idea and vision on what he wants to bring to the screen. He is also not much of a fan of special FX.

What scenes are you speaking about?

For THE SECT I can remember one scene Dario cut out because he was not happy with the look of my effect. I am speaking about the scene where you can see a bug crawling inside the nose of Kelly Curtis. I built a big dummy for the inside of her nose and utilized a camera normally used for operations. In the first version you could see the opening of her nose, the hair, everything. The whole scene was about 30 seconds long. In the final cut you can only see the last piece of my dummy and then a big light. It is very sad. They also cut out a scene where the mutated rabbit is attacking a guy. I built that rabbit for a close-up and in real size. He really looked bizarre with much longer legs and mutated bones. In the beginning they also planned a crucifixion scene where the sect is killing a traitor. I once again built the dummy of a crucified girl but they decided not to use it. It is so sad, so incredibly sad.

Have you ever had the chance to direct a FX scene by yourself?

No, unfortunately never.

What do you think about censorship?

I am certainly not very happy about that. (laughs) Very often you can see nothing of my work in the film. Because of those idiots many, many films are destroyed. The movie loses its rhythm and atmosphere. Everything is gone. DEMONI without blood is nothing, you know.

How many people are a part of your FX crew?

Normally two or three. Barbara Monsetti, she is the chief mold-maker; my assistant for many years, Francesca Dinunzio, who is doing a lot of normal make-up work on my finished dummies. Also, on one film I had a young boy from France helping me. He was in the Demon suit for LA CHIESA.

What do you think your future as a make-up artist here in Italy is? Are there still enough projects for you to survive in this business?

It is very strange because so many people are very interested in good horror and fantasy films, but the producers don't seem to be interested. At the moment, this year was for me a complete disaster. I only worked on LA SETTA, nothing else. I hope there will be a new project for me very, very soon.

So do you have any plans to go to America in the future?

To be honest I don't know what I would do in America. (laughs) They have so many good FX artists there that I'm sure they don't need Sergio Stivaletti from Italy. At the moment I am very friendly with Tom Savini. Maybe he can help me to get involved in some American productions. I certainly hope the Italians will produce more fantastic films in the future.



Was it difficult making films with your wife (Gianna Maria Canale)?

I never had any problems with actors on my pictures. There was something funny in the case of Channa; she thought she was ugly when in reality she was the most beautiful woman in the world. She didn't want to be an actress, she wanted to be a housewife. The only way to change her mind was to promise her a large amount of money. Anyway, she earned more money than I did, but everything was fine.

Have you been influenced by other Epic directors?

Not at all. My favorite directors are Murnau and Fritz Lang, but their pictures were different from mine. I don't like Cecil B. DeMille, his films were too expensive. With the budget of one of his, I could have made 20.

What were your relationships with other Italian directors like Mario Caiano, Antonio Margheriti or Sergio Martino?

There was no relationship. These men were not good directors. They only took advantage of the first sword and sandal pictures to make their own.

And Mario Bava?

We were close friends and we made several pictures together. I pushed him forward to do his own films. At that time he was director of photography on the Francisci HERCULES' films.

I must tell you the truth, Bava did all the work on these pictures while Francisci was sleeping. So one day I met Bava after the premiere of *ERCOLE E LA REGINA DI*



Barbara Steele in Freda's HORRIBLE DR HITCHCOCK (1962)

LIDIA in Rome and he was very sad. He told me Francisci tried everything to drive him away, afraid that someone would discover the truth. I said to him that he was a "cretino" and I would not remain his friend if he was going to do another film for Francisci. After that Bava made *LA MASCHERA DEL DEMONIO (BLACK SUNDAY)*, his best picture, while Francisci was making *L'ASSEDIO DI SIRACUSA (THE SIEGE OF SYRACUSE)*, which was a big disaster.

Why did you choose Massimo Girotti for the part of Spartaco? He was not very convincing.

Because he was in *LA CORONA DI FERRO* (Alessandro Blasetti, 1941) and he was good and had the perfect look. But you know we didn't have great actors at this time in Italy. Therefore we took less known foreign actors like Steve Reeves. They were cheap.

Could you tell us some anecdotes about the actors?

Don't believe that all these musclemen were strong. Some of them were very strong like Gordon Scott. He was magnificent but he was drinking too much as many American actors did. A very funny thing happened on *MACISTE ALLA CORTE DEL GRAN KHAN* when Gordon jumped into the tiger pit to deliver the young prince. Gordon caught the tiger and threw it away, then he took the prince in his arms. Gordon was incredible but during the shooting I saw like a grimace on his face and I asked him why he did it. He hesitated a bit and said, "The young boy shit in his trousers." He was very nice. On the contrary Kirk Morris was bad. He was a swimming teacher before entering the world of show business and it was a miracle he succeeded in speaking his parts. His part in *MACISTE ALL'INFERNO (MACISTE IN HELL)* is almost silent because he always forgot his lines.

You also made several horror films. Did you like making them?

As I told you, I like every film genre, especially action. I like movement.

But, for example, the two films you did with Barbara Steele are more psychological.

It is not true. They aren't psychological; those two pictures are only about a real defect, necrophilia. That's all.

And Barbara Steele. Was it true that she didn't like playing in horror films?

Yes it is true. Barbara Steele was crazy. She was not an actress but an extraordinary screen presence. Her eyes didn't match and her hand movements were weird. You couldn't direct her, otherwise you lost her spontaneity. She was the perfect type for horror films.

DON'T BE AFRAID SUBSCRIBE!



**Good Trash
Knows
No Boundaries....**

Subscribe to
**European Trash Cinema
or Asian Trash Cinema!**

SPECIAL OFFER
Subscribe to both 'zines and **SAVE!**

YES! I want to get it in the mail!
Begin my subscription immediately:

☐ One Year (4 issues) of
European Trash Cinema for \$20

☐ One Year (4 issues) of
Asian Trash Cinema for \$20

☐ One Year (8 issues) of **both**
ETC and ATC for \$35 (save \$5!)

Name _____

Address _____

City _____ State _____ Zip _____

Send cash, check or money order (payable to Craig Ledbetter). US currency only.

To: **Craig Ledbetter / PO Box 5387 / Kingwood, TX 77325**

Notice: All foreign subscriptions (except Canada) are double the above stated rates.

